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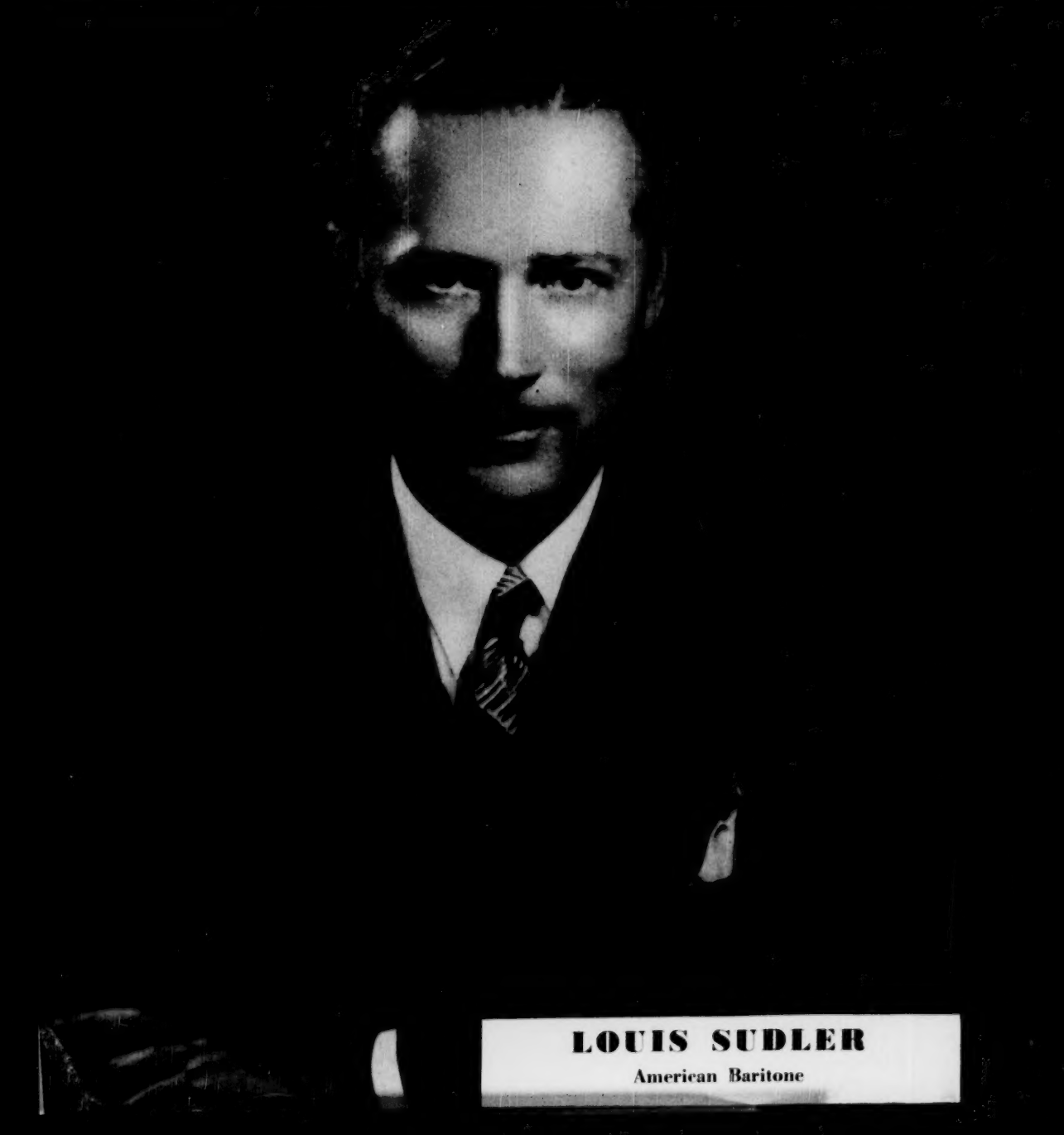

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"Met" to Commemorate De Reszke Centenary

The musical world is marking this year two anniversaries of Jean De Reszke, celebrated tenor of the 'nineties, his birth centenary on Jan. 14, and the 25th year since his passing in Nice, France, on April 3, 1925.

The first occasion is being observed on the afternoon of Jan. 17 by a ceremony at the Metropolitan under the auspices of the Opera Guild, this house being one in which the tenor had some of his greatest triumphs. A statue cast from the original bronze of Antonin Mercié, which is in the Paris Opéra Museum, will be unveiled in the Grand Tier at 4 p.m. The work is said to express "the spirit of youth which invested the tenor as he sang the young Siegfried at the Metropolitan on Dec. 30, 1896." The Opera Guild is selling tickets at $5 each for the occasion.

A musical program will be given at the unveiling by Bidu Sayao, Brazilian soprano of the company, one of De Reszke's pupils, who will sing some songs which she studied with him at Nice the year before he died. Carlton Gauld, bass, will also sing arias which he coached with the famous tenor, and for the unveiling a cape will be used which was worn by the brother of the latter, Edouard de Reszke, in the role of Mephistopheles, which is being lent by Mr. Gauld. A brief reminiscence will be given by Mrs. Reginald Fincke, who studied with M. de Reszke in her youth in Paris, and who relates that she was present at the first lesson given by the tenor to another famous pupil—Maggie Teyte.

* * *

Jean De Reszke was born in Warsaw, and heard first as a baritone, made his debut at the Teatro La Fenice, Venice, as Alfonso in La Favorita in 1874. His American bow was with the "Met" in Chicago as Lohengrin, Nov. 9, 1891, and in the New York house as Romeo in Gounod's opera on Dec. 14. He was especially famed for his ardent Romeo, and his singing in German of Wagnerian roles which included Lohengrin, Tristan, and Siegfried in that work and in Goetterdaemmerung. His last performance at the Metropolitan was as Lohengrin on March 29, 1901, after which he made one more appearance as Canio at the Paris Opéra before going into retirement.

During his latter years he was widely sought after as a voice master. One of his pupils, the former Viennese vocal teacher, Max Klein, who now is resident in the U. S., recalls that "his house in Paris was the gathering place of the world's greatest artists, who came to him for advice or teaching. His strength lay in a gift of intuition which enabled him to point out the weak spots in singers' equipment. In his latter days, the tenor and his wife closed their home on the Rue de la Faisanderie, in the Bois de Boulogne neighborhood, and went to live at their Villa Vergèmere in Nice, since they could no longer endure the happy associations of the former mansion with their son, an officer in the French Army, who was killed at the front on the very day of the Armistice in 1918. There many of De Reszke's pupils followed him. When he died in 1925 of pneumonia at the age of 75, there closed a beautiful and rich life which had inspired many."

The tenor's brother, Edouard, basso (1853-1917), was equally famous as a singer and as a member of the Metropolitan, and enjoyed triumphs in such roles as Mephistopheles, Sachs, Leporello, King Marke, Plunkett, Daland and Friar Laurent, between 1891 and 1903, with absences from the company in 1892-3 and 1897-8. A notable tradition of song is thus being rekindled in the Metropolitan ceremony.

Los Angeles Renews Contract Of Wallenstein for 5 Years

LOS ANGELES.—Alfred Wallenstein, for the last six years musical director of the Los Angeles Philharmonic Orchestra, was re-engaged on Dec. 20, after a unanimous vote by the board of trustees of the Southern California Symphony Association, to extend his contract for five more years.

Wallenstein, one of the first native Americans to head a major symphony orchestra in this country, has conducted the Los Angeles orchestra since 1943. He is especially known for his conductorship of "Symphonies for Youth," an annual series of children's concerts broadcast transcontinentally over the Mutual network, which has won four national awards as "the best program of its kind on the air."

ON THE COVER

Louis Sudler, American baritone, is becoming increasingly prominent in concert, opera, oratorio, and radio. His calendar lists five Orchestra Hall appearances this season—as soloist with the Chicago Symphony under Tauno Hannikainen, Dec. 8 and 9; the Business Men's Orchestra, Fritz Busch conducting, Feb. 10; soloist in Mendelssohn's Elijah with the Apollo Musical Club and the Chicago Symphony, Edgar Nelson conducting, April 10; and in joint recital with Ennio Bolognini, cellist, May 1.

Mr. Sudler, member of the Chicago Civic Opera in 1945-47, has been guest artist with the San Carlo Opera and the Chicago Opera Artists Association, and appeared during the recent Grant Park season in concert versions (two each) of Madame Butterfly and La Traviata, with the Grant Park Symphony conducted by Erich Leinsdorf and Paul Breisach, respectively. Additional orchestral engagements included those as soloist with the Grant Park Symphony, 1947, and the Jackson Symphony, in October, 1949. Among his current recitals are bookings in Memphis, Tenn. (Angier Concert Series); with the Nineteenth Century Club (Oak Park, Ill.); at Stetson University; the Woman's Athletic Club of Chicago, and the Yale Commencement exercises in New Haven, Conn.

Mr. Sudler has made frequent appearances as guest soloist with The Northerners, Station WGN, and recently was heard as Sharpless in Madame Butterfly on Chicago Theatre of the Air over the mutual network. He will be soloist with the Chicago Symphony Orchestra on the broadcast of Feb. 15. (*Photo—Moffett.*)

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Seventy-first Year
January 15, 1950

FACING THE MUSIC

By Harold C. Schonberg

A FEW weeks ago, at a Metropolitan performance of *Simon Boccanegra*, a couple of us were chatting about this and that over an intermission smoke. An allusion was made to the *Boccanegra* plot, surely one of the most laughable in the repertoire.

"But how many better operatic plots are there?" the philosopher in the group wanted to know. "Or put it this way," he added. "Survey the whole active repertoire, and then tell me how many opera librettos can be considered with a straight face as literature. Not even great literature, now, but something on a passably adult level. Something that would not be laughed off the stage if presented without music."

"Oh, about two dozen," somebody said, in an offhand manner.

"Ha!" said the philosopher, drawing himself to his full five feet four. "If you can name more than a dozen in the repertoire of this opera house, I'll buy you a gold-plated Cadillac. No one-acters, though. Come on, all of you."

Well, do you know we couldn't do it? The first few came readily enough. *Don Giovanni:* agreed. *Le Nozze di Figaro:* agreed. *Il Barbiere di Siviglia*, for its permanently engaging buffo qualities: agreed. *Otello:* agreed. *Falstaff:* agreed, over one protest—that of our combative friend, who stoutly maintained that *Falstaff* was a pretty obvious conglomeration of stage formulae, "and please don't mention Shakespeare. *The Merry Wives of Windsor* is one of the worst potboilers Shakespeare ever threw together, and to mention the Falstaff of *Merry Wives* in connection with the Falstaff of *Henry the Fourth*—ugh! And if you want to know, the Otello of *Otello* has as much in common with the Othello of *Othello* as Donizetti's Ashton has with Sir Walter Scott. But go ahead." *Der Rosenkavalier:* agreed. *Salome* and *Elektra*—no; they were one-acters. *L'Heure Espagnole*, ditto.

At that point, with six in the bag, the warning for the next act sounded, and the discussion was adjourned for a few hours to be resumed in our friend's house, where the operatic section of Thompson's *International Cyclopedia* served as a guide to memory.

A *BASSO PORTO* and *Andrea Lecouvreur:* not in the repertoire. *Abduction from the Seraglio:* no. *Africana, Aida* (impossible), *Alceste, Andrea Chenier*, and so on through the A's. Somebody put in a bid for *Amore dei Tre Re* but was over-ruled on the grounds that melodrama is no substitute for drama. The B's included, as the only contender, *La Bohème*. *Boris Godounoff* was obviously a patched-up plot, lacking in continuity, but *Bohème* did retain a certain youthful quality, a certain sentiment that held its appeal. Agreed, unanimously. The C's provided *Carmen*. Agreed. There also was Offenbach's *Contes d'Hoffmann*, over which there was sharp disagreement, but a majority voted it home on the grounds that it presented some sharply-drawn characterization and a sense of impending doom. That took care of No. 9. Nothing in D except the already-selected *Don Giovanni*. Nothing in E. F took care of *Falstaff*. (It also listed *Faust*, that travesty on Goethe, and *Forza del Destino*, which might vie with *Boccanegra* as the worst libretto in captivity, unless it be *Norma*, or maybe *Trovatore*.)

With G came *Götterdämmerung* and the whole question of Wagner. What about him? There was no countering the fact that both *Lohengrin* and *Parsifal* were pretty static stage affairs, the former a ponderous fairy-tale admixture, the latter more a spectacle than a drama, and anyway lacking in emotional subtlety. The four operas of the *Ring*, dramatically, were conceded to be a total mess. Though they served Wagner's musical purpose, their philosophy was open to question besides being highly confused; and the pulverizing habit of the leading characters to sit down and sing a long, long monologue, explaining what everybody in the audience already knows, completely nullifies their dramatic intent. Then there are the dragons, giants, dwarfs, birds, horses, bears and other childish trappings of the Wagnerian menagerie, which every year grow sillier and sillier. No, the *Ring* wouldn't do, dramatically.

THAT left *Tristan und Isolde, Die Meistersinger* and *Tannhäuser*. *Tannhäuser*, out. *Tristan*, glorious music and all, is an opera in which nothing really happens. Of all the operas in the repertoire, it is probably the one most static in terms of physical movement. *Meistersinger*, though, provided a sharp argument. The first two acts have point, contrast and some subtle character differentiation, even if the final one staggers from a halt to a dead stop. Put to a vote, *Meistersinger* carried. No. 10.

Nothing in the H's. The pretty-pretty *Hänsel und Gretel* was ruled out. Among the I's were such specimens as *Idomeneo, The Immortal Hour, Invisible City of Kitezh*, the *Iphigénies, Iris, Ivanhoe*—nothing much there. The J's and K's did not even supply a possible candidate. Only one L came up for discussion—*Louise;* but the action seems so dated today, the problems of Louise so adolescent. It was voted down, but for personal reasons this voter decided to place it on his own private list.

Going through the M's, a sentimentalist put in a bid for *Madama Butterfly*. He was promptly, and rightly, squelched. *Butterfly* is too sugary, too much a tear-jerker for any palate in this day and age. *Manon* and *Manon Lescaut?* Badly dated; competent in their way, but without subtlety or literary finesse. From the N's, O's and P's, *Otello* had been selected. There was quite an argument over *Pelléas et Mélisande*, some claiming that it was a beautiful work in its impressionistic way, others holding that it was phony, unmotivated and altogether exasperating in its hazy symbolism. The final consensus held that it was dead ten years after it was written, and that if it were today presented as a stage play it would be run out of town.

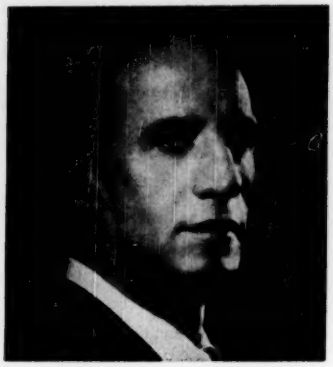
Q, nothing. R, nothing. *Rigoletto* was much too crude and melodramatic, and *Rosenkavalier* already had been nominated. The S's contained *Samson et Dalila*, which was hastily passed over, *Siegfried, Simon Boccanegra, Sonnambula* and *Stradella*, among others. No go. T provided a couple of arguments in the names of *Tosca* and *La Traviata*. Curiously, our belligerent friend came out strongly for *Tosca*. What's that about melodrama? he was asked. The hocus-pocus of a jealous sweetheart, of threatened virtue and a torture scene, and a murder, and the nonsense of carefully arranging the body of a silent-film villain who should be wearing curled moustaches and a silk topper—really! "But it's drama," he feebly said. "It once was a popular stage play." Well, so were *Uncle Tom's Cabin* and *The Drunkard;* but who takes *them* seriously today? Thumbs down on *Tosca;* and if we applied the test of a production without music, the critics would have a field day. Similarly *La Traviata*, with its tired old story of the golden-hearted, consumptive *fille de joie* who heroically renounces the man she loves. The characters in *La Traviata* are as lifelike as those in a Theda Bara film, and on about the same creative level. Anyway, one girl with a bad set of lungs is enough for opera, and we can find her in *La Bohème*.

NO U's are listed, No V's are in the repertoire. The only faint possibility among the W's is *Wozzeck*, not in the repertoire. No X's or Y's are listed, and none of the three Z's—*Zampa, Zauberflöte, Zaza*—is entitled to consideration.

Thus, of the whole active repertoire, we found only ten which presented stories and/or characters on a fairly adult, literary level. Alphabetically, they are *Il Barbiere di Siviglia, La Bohème, Carmen, Contes d'Hoffmann, Don Giovanni, Falstaff, Die Meistersinger, Le Nozze di Figaro, Otello* and *Rosenkavalier*. Two probables—*Louise* and *Pelléas et Mélisande*—would bring the number up to an even dozen. *Tosca*, for those who have the curious idea that it's a strong libretto, would make it a baker's dozen. And that's about all.

Which proves something? Perhaps not, but it suggests that (a) operatic composers have marvellously poor literary judgment, and (b) the music, not the drama, is the important thing in opera. If it weren't, nobody—faced with the overwhelming literary inadequacy of most librettos—would ever be caught dead inside the opera house. It might also suggest that too strong a drama (strong, that is, in literary and stylistic elements rather than the action) might be a hindrance rather than a help to the average composer, unless he's on the level of a mature Mozart, Verdi or Wagner. Above all, it tends to clinch the point that singing is the most important element of all, and that a great artist can, by skillful use of her voice, temporarily bring credibility even to such essentially stereotyped figures as Cio-Cio-San, Floria Tosca or Violetta. Not in the cold light of reason, though; not in retrospect, or upon reading the librettos. In all fairness, it should be stated that we can get the same sinking feeling merely by reading, on the printed page, the dramatic hits of previous generations. Most of them taste awfully sour today. So we'll gladly accept the inevitable and learn to live tolerantly with our opera plots as they are. *Rigoletto & Co.* may be silly when judged on their own, but we'll still rush to the opera to hear them. And, given the right singers, have a wonderful time.

Mitropoulos, Kubelik Head Orchestras



DIMITRI MITROPOULOS

Charles Triller, chairman of the board and president of the Philharmonic-Symphony Society of New York, announced that at a meeting of the board the directors unanimously appointed Dimitri Mitropoulos as conductor of the orchestra for the season 1950-51. Because of other plans for next season, Leopold Stokowski had advised the society that he will be unable to appear with the orchestra.

Dimitri Mitropoulos, who was born in Athens, Greece, made his debut here with the Boston Symphony in 1936. From 1937 until the spring of 1949 he was musical director of the Minneapolis Symphony. During this period he also appeared as guest with many of the country's leading orchestras. To Philharmonic-Symphony audiences, he has been familiar since his introduction on Dec. 19, 1940, the beginning of a four-week engagement with the orchestra. Subsequent visits to the Philharmonic-Symphony podium took place during the next two seasons when he participated in the celebration of the Orchestra's Centennial concerts. He returned in the spring of 1947 to direct part of the Philharmonic-Symphony tour. During 1947-48 he led the orchestra for four weeks; during 1948-49 for eight weeks and during 1949-50, for ten weeks.

Mr. Mitropoulos as conductor will direct the greater part of the season. Announcement will be made later of the guest conductors who will also appear.

The season of 1950-51 will consist of 28 weeks, beginning Oct. 12 and continuing through April 22. There will be, as usual, 14 odd and 14 even Thursday evenings, 14 odd and 14 even Friday afternoons, 14 odd and 14 even Sunday afternoons and 7 odd and 7 even Saturday evenings.

Krueger to Lead ABC Series

The American Broadcasting Co. will present a weekly series of symphony concerts conducted by Dr. Karl Krueger (Tues., 10-11 p.m., EST), beginning Feb. 7, and devoted to "true American orchestral music." Dr. Krueger is forming a new group to be known as the American Arts Orchestra, to consist of 35 players during the first year. He expressed a hope that it would be "as characteristic of the United States as baseball and skyscrapers."

St. Leger and Lewis to Quit "Met" at End of This Season

Frank St. Leger and Earle H. Lewis, assistant general managers of the Metropolitan Opera, will resign their posts at the close of this season, when Edward Johnson concludes his term as general manager.

Mr. St. Leger, who was in charge of musical details, has entered into a contract with 20th Century-Fox Films Corp. to serve as a producer of television and motion pictures which will be made especially for showing through video. His contract for five years was announced by Spyros P. Skouras, president of the film corporation. During the present season Mr. St. Leger will act as an advisory capacity for the latter firm.

Mr. Lewis, who has been associated with the box-office treasury of the Metropolitan since 1908, said that he would go into retirement, and is building a house in Atlanta, Ga., despite offers he has received from Pacific Coast interests to advise on operatic affairs there.

Both men submitted their resignations some time ago, but had been persuaded to remain for a further period. Mr. Johnson's regime will conclude on May 31 of this year, at which time Rudolf Bing will assume the active directorship of the company.

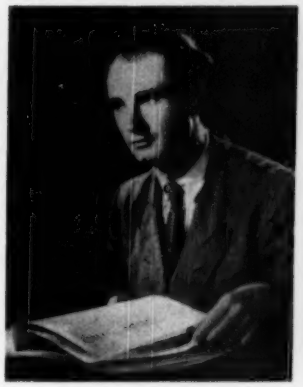
Kubelik to Conduct Chicagoans

CHICAGO.—The appointment as conductor and musical director of the Chicago Symphony Orchestra for the next two years has been awarded to Rafael Kubelik, 35-year-old Czechoslovakian conductor, son of the noted violin virtuoso, Jan Kubelik, according to announcement made on Dec. 28 by Edward L. Ryerson, president of the Orchestral Association, who said that the decision had been made "by unanimous vote." The news was published just after the Jan. 1 issue of Musical Courier went to press.

"Our agreement with Mr. Kubelik includes his acceptance of full responsibility for the orchestra's musical policies, for its programs and soloists, and for decisions concerning its personnel," Mr. Ryerson said. "On this occasion, as in the past, the trustees sought to make the selection from all the available men on the basis of reputation and achievement."

He indicated that their course was shaped by the consideration that Frederick Stock had assumed the post in 1905 when he was a young man, and that the trustees tried "to establish a new era of similar development by choosing a young man to be the new conductor." Mr. Ryerson added that the new leader had been successful with the Czech Philharmonic, as guest with many European orchestras; that the BBC of London had been in negotiation with Mr. Kubelik to take the post of director in succession to Sir Adrian Boult, and that the Concertgebouw of Amsterdam had already engaged him for 38 concerts of the present season and offered a like contract for 1950-51. Moreover, the Chicago audiences "were enthusiastic in their reception of his work as guest conductor."

"Tauno Hannikainen, who has been associated with the Orchestra for the past three years," said Mr. Ryerson, "was invited to continue for another year in the same capacity. However, he has advised the board of trustees that he has other plans which he has had under consideration for some time and therefore will relinquish his position with the Chicago Orchestra at the end of the current season. Mr. Hannikainen has served our orchestra well, and we wish him every success in his new undertakings."



RAFAEL KUBELIK

Appeared Widely as Guest

The new conductor was born in 1914 in Bychory, the son of Jan Kubelik, famous violin virtuoso, and was graduated from the Prague Conservatory at 19, playing his own Fantasy for violin and orchestra and conducting Dvorak's Othello at his graduation. He visited the United States with his father in 1934, playing the latter's accompaniments. In 1936 he was made acting conductor of the Czech Philharmonic, and visited England and other countries with the ensemble in later years. He also became director and conductor of the Brnö National Theatre, refusing commitments to conduct for the Nazis, who closed the opera in 1941. However, he remained with the Philharmonic until 1948. His guest engagements included appearances as conductor with orchestras in London, Paris, Vienna, Moscow, Milan, Rome, Brussels, Amsterdam, Liverpool, Manchester, Stockholm, Copenhagen, at the Edinburgh, Venice and Lucerne Festivals, and in Australia in two recent seasons. He has been invited to tour South America in the summer of 1950.

Before assuming his Chicago post, Mr. Kubelik was to fly to Amsterdam on Jan. 3 for his Concertgebouw engagement; conduct the BBC Orchestra for two weeks in February, and again in April; also fulfill engagements in Italy in April. He then returns to London for two concerts in May; and visits Switzerland before leaving for South America. The National Concert and Artists Corporation is the sole representative of Rafael Kubelik for North America.

The conductor is married to the violinist, Ludmila Bertlova, and they have a son, Martin.

METROPOLITAN OPERA: Faust and Lohengrin Return

WAGNERIAN PAIR . . . Ferdinand Frantz (Wotan) with his wife, Helena Braun. She appeared on four hours' notice to sing Brueanhilde in Die Walkuere at the Metropolitan. (Photo—Louis Mélançon)

The revival of Gounod's Faust on Dec. 23 at the Metropolitan gave an added tang to the already interesting season. This romantic, mellifluous score has everything an opera needs in the way of audience appeal. The production offered much to commend it.

There was a new, personable young Faust with high, soaring tenor tones in Giuseppe Di Stefano, although the one costume allotted the supposedly glamorous hero was anything but attractive.

Appearing for the first time as Marguerite, Dorothy Kirsten lent her graceful histrionic gift and crystalline voice to a laudable portrayal. One wishes that the soprano would work for a more scintillating scale—and she certainly requires more jewels than the few strings of non-iridescent pearls for effective display in the famous aria of that name.

Italo Tajo as Mephistopheles assumed the sardonic attitude that the antics of mankind were a huge joke, pulled the strings for puppets to dance, and was himself as agile and active as a ballet mime. His costumes, a new one for each successive scene, were so gorgeous as to shame the rest of the cast. Vocally, he lacked resonant clarity, however virile his tones.

Leonard Warren has the ability to employ his splendid voice in whatever manner and dynamic scope he pleases. In Valentine's role, he enacted the part capably and sang beautifully, although with an excess of plushy sweetness rather than with the clarion tone of the soldier-brother.

As Martha, Claramae Turner was frequently inaudible but characterized the role well. Inge Manski, as Siebel, sang the difficult "between voices" music clearly. Denis Harbour carried through Wagner's brief assignment with ease.

The staging profited by the good sets of a few years ago. There appeared to be too much unnecessary chorus movement in the background during plot-important solo or duet numbers. The church scene was picturesque but absurdly at odds with church and stage tradition. Wilfred Pelletier conducted with a sure, sympathetic but somewhat slow beat, which drew the performance out to Wagnerian lengths. Désiré Defrère was the stage director. M. C.

Lohengrin Revived

Lohengrin returned to the repertory on Dec. 30. In the name role was Kurt Baum, approaching his assignment with reverence and care. His notable high voice was in excellent shape. The tenor warmed into more spontaneous singing in Act III.

Substituting at short notice for indisposed Helen Traubel was Polyna Stoska, who in appearance and lovely vocal timbre depicted the unfortunate Elsa. Recently Miss Stoska has apparently utilized a different method of production, which, though smooth, seems to restrict the former fluency of her tones. One hopes this is only temporary as she possesses one of the most beautiful sopranos extant.

Acting honors went to Herbert Janssen, as Telramund, and Astrid Varnay, in the role of Ortrud. It was indeed a pleasure to hear Janssen's splendid legato and rich quality in a part dramatically and vocally suited to his talents. Miss Varnay was histrionically magnificent, with timing and gesture in line with the music, the sort of portrayal that evokes "bravas" from the audience. The soprano's voice sounded healthy and vital. She sang at times unevenly, with a spread quality, but despite this, evidenced one of the greater vocal organs of the Metropolitan roster.

Dezso Ernster, a sonorous King Henry, and Frank Guarrera, a bit throaty but well-schooled as the Herald, were impressive stage figures.

Fritz Stiedry led the wonderful score symphonically, blending the gorgeous instrumental texture admirably with the excellent vocal work across the footlights. The opera was staged by Dino Yannopoulos. As in other performances, one noted over-much chorus motion, disturbing to the simultaneous melodic utterance. The marching and countermarching, particularly in the first act, seemed unnecessary. M. C.

Helena Braun and Regina Resnik in Walkuere

The Dec. 21 Walkuere performance was a triumph of mind over matter on the part of management and artists alike. Polyna Stoska, scheduled as Sieglinde, had to cancel her performance in the morning because of a cold. Regina Resnik courageously stepped into her part though she had sung it only once several years before with another company. In the afternoon, Helen Traubel was stricken with laryngitis, and with all other possible replacements in the company otherwise occupied, another Brünnhilde had to be provided in a hurry. Luckily, Ferdinand Frantz's wife, Helena Braun, who had sung the role at the State Opera in Vienna and in Munich, and had accompanied her husband to this country, was persuaded to step in and share the honors of the evening with him.

Both replacements proved very successful. Miss Resnik was a vocally and histrionically convincing Sieglinde, and Mme. Braun apparently felt completely at ease in the strange surroundings of the Metropolitan. Ferdinand Frantz was again Wotan, Lauritz Melchior the Siegmund, Mihaly Szekely the Hunding and Margaret Harshaw the Fricka. The ensemble of Valkyries, with Maxine Stellman taking the role originally assigned to Miss Resnik, had a share in the highly successful performance. Fritz Stiedry held the ensemble in his experienced hands, steering the opera successfully through all its pitfalls and difficulties.

H. W. L.

The First Traviata

The season's first performance of Verdi's La Traviata on Dec. 22 had the following cast: Licia Albanese (Violetta), Thelma Votipka (Flora), Thelma Altman (Annina), Jan Peerce (Alfredo), Enzo Mascherini (Germont), Alessio de Paolis (Gastone), George Cehanovsky (Douphol), Lawrence Davidson (O'Obigny), and Osie Hawkins (Grenvil). Jonel Perlea conducted.

Of the three principals, Peerce was his usual dependable self and Mascherini, in his first Germont, sang a thoroughly routined performance. Albanese was not in good form until the final act when she finally conveyed the true color of her voice. Dramatically, however, she was by far the most convincing figure on the stage.

Perlea, having previously shown his strength in German and French opera, further proved his versatility by a beautifully paced and adjusted Traviata. He kept the music moving, expertly backed up his singers, and made the occasion more or less a personal triumph.

R. K.

Changes in Simon Boccanegra

New to the cast in the repeat performance of Simon Boccanegra on Dec. 24 were Stella Roman as Maria, Hugh Thompson as Paolo Albiani, and Alexander Sved in the title role. The last-named eminent baritone dominated the stage both in the Prologue and in the main portion of the action. Sved moved well and sang understandingly, earning the applause which greeted his fine delineation of the great Doge. Miss Roman was appealingly lovely as Maria and did some expressive singing. Young Mr. Thompson gave an excellent account of the intriguing courtier, his stature and voice being equally impressive. Others reappearing in their roles were Mihaly Szekely, Lorenzo Alvary, Richard Tucker, Paul Franke, Maxine Stellman. Fritz Stiedry again conducted. M. C.

TWO PRINCIPALS IN LOHENGRIN REVIVAL at the Metropolitan were Polyna Stoska as Elsa and Kurt Baum in the title role. (Baum Photo—Louis Mélançon)

MUSICAL GATHERING . . . A social chat featured the meeting in New York of several prominent musicians and a manager. L. to r., Erna Berger, soprano of the Metropolitan Opera; Siegfried Hearst, of National Concert and Artists Corporation; Jonel Perlea, conductor, also of the "Met"; and Mme. Djane Lavoie-Herz, pianist.

Manon Lescaut Substitutes

A repeat performance, but a memorable one, of Manon Lescaut, Dec. 26, had first-time appearances in their roles of Licia Albanese, Richard Tucker and Enzo Mascherini, heading a notable cast. Mme. Albanese, supreme in artistry, imbued her Manon, not with the customary hardened coquetry, but with a roguish gaiety, expressing the delight of a young girl snatching at spangles, and acted with heart-warming appeal. She used her voice sparingly except in dramatic moments, when it came into full beauty. Sheer magnificence is the only adequate description of Richard Tucker's singing. Inexhaustibly pouring forth phrase after glorious phrase, the young tenor reached a new high point in his splendid career achievements. Distinguished also was his tender and lyric approach to the characterization of the loyal young lover, Des Grieux.

As Lescaut, Enzo Mascherini was entertaining and lively. He was outstanding in action and sang with telling effect. The cast also included Salvatore Baccaloni; Thomas Hayward, singing so well these days, as Edmondo; Alessio De Paolis, George Cehanovsky, Jean Madeira, Clifford Harvuot, Paul Franke and Osie Hawkins.

Antonicelli and the orchestra offered a score reading which matched in beauty the work on stage and deserving the ovation which the audience awarded.
M. C.

Petina Back as Carmen

The Carmen mounting of Dec. 28 brought the return of Irra Petina to the company, and "firsts of the season" were Ramon Vinay (Don Jose), Robert Merrill (Escamillo) and John Baker (Morales). Anne Bollinger replaced Nadine Conner as Micaela, and Lucielle Browning sang Mercedes, originally assigned to Martha Lipton. Perlea conducted a brisk performance, with the principals generally in good voice, although Miss Petina has sung the gypsy siren more effectively in past seasons. Perhaps this excellent singer and actress needs to be re-acclimated to the acoustics and artistic tempos of the Metropolitan. Miss Bollinger made a Micaela of unusual appeal, and sang with clarity and charm.
B. T.

Barbato Sings Butterfly

Elisabetta Barbato's second role at the Metropolitan was Cio-Cio-San, in the otherwise repeat cast of the Madame Butterfly performance of Dec. 29. The soprano's singing, somewhat uneven, had moments of great beauty, and the portrayal as a whole was of warm dramatic effect and poignancy. James Melton, John Brownlee and Lucielle Browning had the other leads, and Giuseppe Antonicelli again presided in the pit.
R. L.

Frantz as Kurvenal

Tristan und Isolde, on Jan. 2, was a repeat performance, introducing, however, one new figure. Ferdinand Frantz took over the role of Kurvenal, singing effectively and acting the part with skill. The remainder of the cast included Helen Traubel, Lauritz Melchior, Margaret Harshaw, Emery Darcy, Peter Klein, Philip Kinsman and Leslie Chabay, with Jonel Perlea conducting.

Comment has been previously made on Mr. Perlea's lyrical reading of score, which is often brilliant. He has one habit, disconcerting to singers, of dropping out the orchestral accompaniment completely under a high note. This may be correct in score, but is not always conducive to vocal security.
M. C.

All-repeat casts sang L'Elisir d'Amore on Dec. 24 and the Faust matinee of Dec. 31.

Reiner Leads Nozze di Figaro

The Metropolitan Opera on Jan. 4 restored Mozart's Le Nozze di Figaro, with Fritz Reiner as the conductor for the first time in this house. The performance was distinguished by carefully guided ensemble work. The orchestra blended with the vocalists in a happy unity. Mr. Reiner, undoubtedly the star of the evening, held the performance to a high level throughout. The orchestra sounded light and transparent, though sometimes the interpretation could have had more humor and warmth.

John Brownlee was Count Almaviva. He sang impeccably, stylistically and vocally. The Countess of Miss Steber is well known for its finish in song and histrionics. Her rendition could gain by making the character of the Countess less serious, for after all she is part of the masterfully contrived comedy. Bidu Sayao catches this spirit best. She is delightful in every respect as the capricious, lighthearted Susanna. Italo Tajo as Figaro played the part as a peasant and for obvious effects. His vocal delivery exhibited his ample vocal means advantageously. The well-known portrayal of Jarmila Novotna as Cherubino is enchanting. Claramae Turner as Marzellina showed a great sense for comedy and together with Salvatore Baccaloni, the incomparable Bartolo, and Peter Klein, who gave an excellent character study as Basilio, represented the comedy element very effectively. Lesley Chabay as Don Curzio contributed an amusing, convincing impersonation, as did Lawrence Davidson as the gardener. Lois Hunt as Barbarina deserves special mention for her delivery of the aria L'ho perduta. Herbert Graf staged the performance tastefully and in the right spirit. With the chorus, trained by Kurt Adler and the ballet under Boris Romanoff doing their share with gusto, the evening was received with great enthusiasm.
H. W. L.

Casals to Play with Other Notables at Prades Festival

A Bach Festival to be held at the Cathedral in Prades, France, from June 1 to 20 will include participation by Pablo Casals, eminent cellist, who lives there, and will come out of a self-imposed retirement for the occasion. Artists who have agreed to donate their services for the series, marking Bach's 200th death anniversary, include Rudolf Serkin, Joseph Szigeti, Isaac Stern, Miecsyslaw Horszowski, Eugene Istomin, Yvonne Lefebure, Leopold Mannes, Alexander Schneider and Doda Conrad.

Mrs. Elizabeth Sprague Coolidge is honorary chairman of the American committee for the sponsorship of the event, which also includes Cameron Baird, Russell B. Kingman, Rosalie J. Levintritt, Carleton Sprague Smith, Messrs. Horszowski, Mannes and Schneider. Thea Dispeker, of New York, is handling the publicity for the festival, and it is announced that her office is receiving contributions toward the defraying of the expenses for the series.

Don Giovanni for Milk Fund

Don Giovanni will be given for the first time this season by the Metropolitan Opera on Feb. 3 for the benefit of the Free Milk Fund for Babies, of which Mrs. William Randolph Hearst is president. Paul Schoeffler, Austrian baritone, will make his local debut in the title

LJUBA WELITCH as Donna Anna

role, and Ljuba Welitch will be heard in her first Donna Anna at the Metropolitan. Also taking their roles for the first time with the company are Regina Resnik (Donna Elvira), Patrice Munsel (Zerlina), Jan Peerce (Don Ottavio), Hugh Thompson (Masetto). The cast also includes Salvatore Baccaloni as Leporello and Jerome Hines, the Commandant. Fritz Reiner will give his initial reading of this Mozart score at the Metropolitan.

Rio Applauds Visit Of Florent Schmitt

By Ceicao de Barros Barreto

Rio de Janeiro

In his first short visit to Brazil, the French composer Florent Schmitt offered a program of his works at the Teatro Municipal. The symphonic poem, Tragedy of Salome, opened the list under the composer's direction. It is one of his most important scores, originally written in ballet form for small orchestra, and developed afterwards as a suite for orchestra. Schmitt's musical idiom contains many advanced harmonies and compound meters, is rich in contrapuntal orchestration. His style is free and unmannered, rather difficult to perform, taxing the players to the utmost. The Municipal Orchestra, led by the composer, did the best for a very satisfactory reading of the poem, which was warmly greeted by a large audience. Three songs from Schmitt's Six Choeurs proved exquisite small pieces for women's voices, and the interpretation given by Villa-Lobos, assisted by the Associaçao de Canto Coral, was convincing. Villa-Lobos also conducted the works In Memoriam, dedicated to Gabriel Fauré, and Ronde Burlesque, both scores impressing by modern texture and melodic lines.

Psaume XLVII, op. 38, for orchestra, chorus and soprano solo, closed the list under the composer's direction. A notable work, extraordinarily treated, with balance between voices and orchestra. Christina Maristany was the soloist, and Santiago Guerra cooperated with the Municipal Chorus. Audience and interpreters gave the composer an enthusiastic ovation, which he graciously shared with Villa-Lobos, to whom he was indebted for the visit to Brazil.

Eleazar de Carvalho Conducts

Eleazar de Carvalho occupied the podium at the Teatro Municipal, conducting the Orquestra Sinfonica Brasileira in a program containing: Bach's Brandenburg Concerto No. 3, Braga's Canto do Outono, Copland's An Outdoor Overture and Berlioz' Symphony, Harold in Italy.

Carvalho made a favorable impression with his treatment of the works, although some of them suffered for lack of rehearsals, particularly the Bach Concerto, which lacked complete coordination. Copland's Overture was the high point in the program, pleasing by its strong rhythms, verve and contrasts. In the Berlioz Symphony, rather prolix, despite its grandeur of style, Francisco Corujo, the orchestra's principal viola, was applauded for his fine tone as soloist.

Chopin's centennial was marked throughout Brazil, where his music is highly popular. Among the events in Rio was a concert at the Teatro Municipal, under the auspices of the Radio Ministerio de Educacao, presenting Chopin's Concertos, performed by the Orquestra Sinfonica Brasileira led by Eleazar de Carvalho, and the pianist Souza Lima. The latter's playing was fluent, with much interpretative depth, and he was well assisted by orchestra and conductor.

Among events given as the season closed here was a series of recitals by Walter Gieseking at the Teatro Municipal sponsored by the Associaçao Brasileira de Concertos. . . . The Cultura Artistica ended its annual season with a Turina Festival in memory of the late composer. Interpreters were the Quarteto Haydn, from S. Paulo, the pianist Fritz Yank and the singer Esmeralda de Seslavine. . . . At the Press Association, the Associaçao Mathilde Bailly presented an interesting program of songs by Brazilian women composers, interpreted by the well-known singer and composer Lecticia Figueredo. . . . Another song recital at the Press Association was by the Hungarian mezzo-soprano Toth Ladany, in a varied list of classical, romantic and modern works. . . . The American singer, Florence Fisher, also gave there a successful recital of songs by Hanegan, Van Vactor, Menotti (first hearing in Rio) and several American folksongs. Her recital was sponsored by the Instituto Brasil-Estados-Unidos. . . . At the Salao Leopoldo Miguez, the Argentinian pianist and composer Carlos Gustavino, assisted by the soprano Maria Sylvia Pinto, offered a program of his own works. . . . In the same hall the conductor Georges Kaszás led an orchestra (first local audition) in Hungarian Scenes by Bartok, giving a spirited reading. . . . The pianist Heitor Alimonda gave a beautiful recital at the Salao Leopoldo Miguez, disclosing his polished technique and fine phrasing in a varied program.

VASSILY LAMBRINOS, who brought his ballet group to South America from Paris. (Photo—Harcourt)

Montevideo Has Premiere of New Castro Opera

MONTEVIDEO.—The premiere of the opera, La Zapatera Prodigiosa (The Prodigious Shoemaker's Wife), by Juan Jose Castro, based on a tale by Garcia Lorca, was given here recently with success. The production was under the auspices of SODRE, including the fine symphony orchestra of that group, under the baton of the composer. The title role was sung by Irina Gromova, and others heard were Ricardo Catena, baritone, and Juan Carbanell, base. The stage direction was under Margarita Xirgu, and the settings and costumes were designed in colorful style by Horacio Butler, well-known painter.

The work is in the traditions of Ravel's Heure Espagnole, and represents a truly Hispanic type of comic operatic writing. It has moments of lyric warmth, as well as many scenes where satiric spirit is underscored. The orchestral score contains modern elements, with some Stravinskyan touches. B. T.

Buenos Aires Stages Woman Without Shadow

By Jorge M. White

Buenos Aires

The local premiere of Richard Strauss' Die Frau ohne Schatten was a great artistic achievement. The monumental score, never before heard in the Western hemisphere, reaches the level of Elektra and Salome.

The major honors are due to Erich Kleiber for his memorable interpretation of the difficult work. Dr. Otto Erhardt, versed in the Strauss musical literature, handled well the staging problems presented by the libretto.

The brilliant cast included Ludwig Weber as a notable Barak. Elisabeth Hoengen was vocally and histrionically an impressive Nurse. Due to the sudden indisposition of Hilde Konetzni, Mary Cherry was called at short notice to perform the taxing part of the wife of Barak, Germaine Hoerner, a vocally radiant Empress, and Ludwig Suthaus as the Emperor completed the principals. Décors were designed by Saulo Benavente.

In addition to this work the final weeks saw stagings of Mozart's La Flauta Magica, and Don Juan, and Los Maestros Cantores, of Wagner, as they are known here.

Germaine Hoerner sang Eva; Elisabeth Hoengen, Magdalena; Ludwig Suthaus was Walter, Hans Hotter the Sachs, Anton Dermota the fine-voiced David, Erich Kunz the Beckmesser, and Ludwig Weber the Pogner of the last-named work, which was conducted with great effectiveness by Erich Kleiber. He also led a brilliant version of Don Juan, in which Hotter was heard in the title role, Kunz as Leporello, Hilde Konetzni as a dramatic Donna Anna, Dermota as an excellent Ottavio, Nilda Hoffman as Elvira, Olga Chelavine as Zerlina, and Renato Cesari as Masetto.

Magic Flute was presented by the same conductor, in an orchestral reading of great beauty and power. Leading roles were sung by Hoffman (Pamina); Dermota (Tamino), the last particularly fine in the stylistic requirements of his role; Cesari (Papageno); Weber (Sarastro); Chelavine (Papagena), and Mattiello (Speaker).

Other Colon events included a Stravinsky bill made up of the opera Le Rossignol and the ballet Orpheus, with choreography by Miloss which failed to visualize effectively the antique legend. Both had gorgeous new sets by Basaldua.

Ballet Novelties

In Mar del Plata, the Auditorium Casino Theatre under the directorship of Dr. Guillermo Rillo, presented a new ballet group directed by Vassily Lambrinos, after a triumphal tour of five other cities of this country. The program included several novelties—Greek Tableau, choreographed by Lambrinos, with stylized décors and costumes by Jorge Newbery recalling Grecian vases; Schumann's Symphonic Studies, with choreography by Yurek Shabalevski inspired by Scott's Ivanhoe, a series of modernized classic variations; Lambrinos' Narcissus set to Ravel's Introduction and Allegro; and Bailable Real, by Rodolfo Arizaga, Argentine composer, in a Shabalevski choreography against sepia sets and costumes that suggested old engravings. Adela Ruiz Diaz was feted for Spanish dances.

ISRAEL—A Land Where Music and Art Thrive

By ZINO FRANCESCATTI

ZINO FRANCESCATTI before the poster announcing his concert with the Israel Philharmonic, under Paul Paray, at the Ohel-Shem Theatre.

AN eight-hour non-stop flight brings one from Paris to Tel-Aviv. The distance is about the same as when one takes off from New York and debarks on the Pacific Coast, but Tel-Aviv at first sight is more like Miami, with a beautiful, sandy beach, a quiet sea, and the sky of Provence. Such was my first impression when I arrived there this fall for a concert tour. The people all looked cheerful and very busy. Everywhere were light and smiles.

Israel is the Land of the Sky—vast and profound like an ocean. I could understand the anguish of Cain, who could not hide himself from the eye of justice—for this is a land of light, brightness and truth. Once I saw the most beautiful star shining in full daylight; perhaps it was like the star that guided the Magi to Bethlehem.

As for the panoramic view, can one ever forget the Raphael-like landscape of Nazareth; the gorgeous view from Mount Carmel above Haifa; Jerusalem and its Seven Hills; and the almost unreal beauty and grandeur of the Lake of Tiberias?

Land of Contrasts

Israel is a land of contrasts, too, socially, scenically, chronologically. Upon leaving Tel-Aviv in a sumptuous American car, one passes out of a very modern city full of gardens, streets shadowed by beautiful trees, a metropolis with up-to-date stores and cafes, movie houses and theatres, and in a short while may drive through orange groves, eucalyptus forests, and great cultivated fields; or may meet in the treeless desert some Arab riding on his donkey, followed by his great camel plodding forward placidly. From one crest you may catch a glimpse of the beautiful dark blue Mediterranean and on the other side the leaden mirror of the Dead Sea.

This country looks back on fifty centuries of history, and yet is the youngest nation on earth. I shook hands with President Weizmann, one of the foremost scientists and humanitarians in the world; and I met a Yemenite Jew who had just arrived from the distant Arabian desert on a four-engine plane, and whose journey was so swift that he for a time feared that the Messiah had come to take him with Him, as in the prophecy of Isaiah, which says, "On the wings of the eagle you shall come back to Jerusalem."

The people are affectionate and gay, though they have more difficult problems than most countries of Europe. They have four meatless days each week, and are under rationing for many food items. However, they offer you the most unrestrained hospitality, and do not try to excuse some shortcomings—so proud and pleased are they to extend the honors of their new homeland.

A Versatile Nation

The most striking thing is perhaps the variety and scope of knowledge in this community. I was most surprised when one of my taxi drivers, who had been a philosophy teacher somewhere in Europe, told me in a simple and natural way, "I would not leave my country for a million dollar job elsewhere." The President of Israel is an outstanding chemist, and on the other hand, a once successful lawyer in another land now works as a laborer in a kibbutz, or settlement.

One anachronistic thing I could not get used to was the Hebrew writing amid all this modern decor. Since these strange letters (to Western eyes) run from right to left, they are difficult for the uninitiated. Even after a careful look, I always offered the menu card upside down to my friends there, and invariably opened my cigarette package on the wrong side.

And what about music? It would take too long to give an exhaustive account of the tremendous part this art plays in the life of Israel, and in any case Musical Courier readers have regular reports from there.

But—for something new under the sun, what do you think of a country where the musical managers have a hard time—*not* to induce listeners to come to musical events, but to keep them away? Notices are inserted in the papers apologizing for the fact that there are no more seats for sale. In Jerusalem sixty veterans who could not buy tickets for the orchestra's concert there, the house having been sold out, turned up ahead of time, took the first row of seats, and would not budge at concert time, despite an urgent appeal by the Mayor and more or less forcible requests from the police. We started that concert forty minutes late, and some ticket holders had to sit on the floor in the aisles, but the veterans were allowed to remain.

Houses Over-sold

As for the number of subscribers to the Israel Philharmonic, you could not put them even into a huge theater like Radio City Music Hall at one time, as they are well over 7,000—and this in a country of only a million inhabitants, about one-eighth of New York City's population. The Ohel Shem Theater, where concerts are given, has only about 1,200 seats, so the same concert must be repeated six times. We even played one program ten times, six hearings in Tel-Aviv; once for the inauguration of the Weizmann Institute in Rehovot; twice in Haifa on the afternoon and evening of one day; and once in Jerusalem. Some 13,000 heard these concerts.

This admirable orchestra does not have an easy life. They play five concerts a week during eleven months of the year, in addition to many rehearsals, and most of the members give lessons and take part in chamber music activities. During the warm months, incidentally, they play in white shirts and black ties, and if you have never felt the so-called *Khamsin*, or "burning wind from the desert," you cannot know what hardship it imposes on the fingers and lips of the instrumentalists. The orchestra was under the guest directorship of the noted French conductor Paul Paray this autumn, and with him in charge it was in top form, its members seeming never too tired to play with spirit. There are so many fine violinists in the string section from many European countries that I shook hands with a different concertmaster at almost every appearance.

Is this a music-minded people? I can assure you it is. *Shalom.*

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RADIO, TELEVISION: By WILLIAM A. TAYLOR

CBS-TV Presents Video Opera

The production of Bizet's Carmen on Jan. 1 (CBS-TV, 5:00 p.m., EST) launched with success the series of operas by the Opera Television Theatre and the Columbia Broadcasting System, in an abridged version of one hour and 20 minutes. The performance was staged in the largest TV studio of CBS, and the opera was sung in French.

The cast was headed by Gladys Swarthout as Carmen and included Robert Rounseville, Don Jose; Robert Merrill, Escamillo; Priscilla Gillette, Micaela; Phyllis Curtin, Frasquita; Evelyn Sachs, Mercedes; Robert Gay, Dancairo; Norman Scott, Zuniga, and Luigi Vellucci, Remendado. The production was staged by Boris Goldovsky, who also conducted the orchestra. Lawrence Tibbett was the narrator.

The Opera Television Theatre is a combined effort of CBS and the Souvaine Company. The artistic director is Lawrence Tibbett and Henry Souvaine, managing director. Future plans call for presentations of operas in 60 to 90 minute periods by a repertory company, with some guest conductors and singers.

There is rich material for video existing in operas seldom or never produced by modern theatres—some 90,000 existing in catalogues, while only some 50 to 75 are given because of box-office and other practical considerations in the usual repertoires.

Task of Condensation

"To cut the Carmen score was a difficult task," said Barry Wood, CBS Associate Producer of the performance. "The running time of the complete work is about three hours, and we had to cut it down to 80 minutes without losing any of the important music or dramatic action.

"I do not believe that a production as big as this has ever been put on television. There were between 150 and 175 people actively engaged in the production, including 45 in the orchestra, nine principals, 16 in the chorus, a ballet of three (which, however, we made to look like many more), supers, six stage hands, five dressers (because of the rapid change of costumes this was one of our biggest problems), special effects man, property men, and others. The space problem was particularly difficult. Six sets and three half sets had been built, but we never before had such restrictions on studio space or had done anything on this scale.

"Because we did not have the intermissions of the opera performance, we had a problem of acceleration of scene and costume changes. For instance, we inserted a scene showing Don Jose in prison, which is not in the opera, in order to give Carmen a chance to change her costume; also a scene showing a group of women on a parapet waving at Escamillo.

Balancing Action and Music

"A problem peculiar to television was to maintain the mobility of the cameras without losing the true balance of the sound," Mr. Wood continued. "The cast were singing in five or six different areas on the floor, while the orchestra remained in one place, yet we had to preserve the same balance of tone, no matter where it came from. Also, we had to make many rapid camera moves, constantly moving the apparatus and readjusting the focus. On the production staff we had nine men in the control room, four camera men, and twenty more on the studio floor, excluding the cast and orchestra."

The experienced musical direction of Goldovsky, the excellent cast, the skilled camera and sound manipulation of Barry Wood, CBS' Associate Producer and Bryan Paul, Television Director, contributed to this effective production.

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Soprano

NBC Also to Give Opera Productions

The National Broadcasting Company will present four operas by its new Television Opera Department, Samuel Chotzinoff, the network's General Music Director, has announced. The first production was telecast on Jan. 14 (NBC-TV, 10:00 p.m., EST)—Kurt Weill's Down in the Valley. Dr. Peter Herman Adler serves as music and artistic director of the series. Charles Polacheck is staging the works.

The three other operas to be broadcast at four-week intervals are Madame Butterfly, Tales of Hoffmann and Johann Strauss's The Bat in new English translations. The first opera was given in full and ran half an hour; the following three will be presented in one-hour versions. In condensing the longer operas, the policy will be to present integral scenes rather than make piecemeal cuts. The productions will be especially designed for the TV camera, with new scenery and costumes for each production; the casts will be selected from both well-known and unknown singers, depending on their suitability to the production.

NBC feels that the presentation of opera in English, with singers who "look the parts," and with naturalistic acting, will bring a new and larger audience to opera.

CARMEN AND ESCAMILLO . . . Gladys Swarthout and Robert Merrill in the production of Carmen given by the Opera Television Theatre (CBS-TV, Jan. 1, 5 to 6:15 p.m., EST.) (CBS Television Photo)

Rek-O-Kut Makes 3-Speed Turntable

The Rek-O-Kut Company has announced the perfection of its model P-43 C, a 3-speed record turntable with dual-type pickup that can not only play back transcription records but also 78, 45 and 33 1/3 RPM discs. Housed in a case covered with grey fabricord, the unit is equipped with a cast aluminum turntable, an instantaneous speed selector, and a dual cartridge pickup that can play records of all speeds. It can easily be plugged into an amplifier, radio or central sound system.

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THE DANCE: By ROSALYN KROKOVER

Shankar's Return Among N. Y. Bills

The New York City Dance Theater, which opened its first season on Dec. 14 at the City Center, continued until Christmas Eve, introducing a new work, a revival or soloist on virtually every program. Iris Mabry was the guest on Dec. 18, offering two popular solos from her repertoire—Witch and Dreams—both with music by the composer-pianist Ralph Gilbert. Miss Mabry is an exciting technician and performer although, as in the case of most contemporary dancers, her dances, too, could be shortened.

A revival of Charles Weidman's Atavisms, with music by Lehman Engel, was on the same program. Atavisms consists of three works that have usually been shown individually—Bargain Counter, Stock Exchange, and Lynch Town. Bargain Counter, danced by Weidman, Betty Osgood and the ensemble, has little to recommend it choreographically, and the humor grows thin after a while. Stock Exchange, with Weidman, Marc Breaux and Glen Tetley in the important parts, takes a great deal of time to make its point and doesn't offer much in the way of interest along the way. Lynch Town, with Beatrice Seckler, is quite the strongest of the three. It has mood, tension and drama, and has always been one of the most impressive of Weidman's creations. However, on this occasion the work was not too well performed, suffering perhaps from insufficient rehearsals. The program also included Fables of Our Time, and Shakers.

Ozark Suite Revived

Hanya Holm's first contribution to the series was a revival of Ozark Suite on the evening of the 18th. Set to music by Elie Siegmeister, this piece is refreshing in its choreographic texture, in spite of the "Americana" epidemic we have had during the last few years. The dancers assembled for this work are all soloists in their own right. They included Virginia Bosler, Saida Gerrard, Joan Kruger, Bambi Linn, Oliver Kostock, Don Liberto, Ray Harrison and Zachary Solov. The work has three scenes—Camp Meeting, Lazy Afternoon, and Saturday Night. Miss Holm has created a character and mood for each scene through movement that is charming and expressive. It is completely relaxed; no issues are forced, no message delivered, and no points labored. The whole thing is sheer delight and it was danced to perfection.

Cunningham Dances to Satie

Monkey Dances and Two Step, both with music by Erik Satie, were Merce Cunningham's offerings to the program. Cunningham has a lightness, control, and individuality that always make him interesting to watch. These two dances were slight in content though amusing. John Cage was in charge of the music for the two dances.

The other works on the program were Invention, La Malinche and The Lonely Ones. The latter is Jane Dudley's popular piece based on three of William Steig's drawings. As usual, the parts were danced by Sophie Maslow, William Bales and Jane Dudley.

Final Premiere

Rose of Sharon was the title Weidman selected for his new ballet, which was given on Dec. 21, set to music from Lukas Foss' The Heart Remembers. This was a pretentious work, with extravagant costumes and scenery, but was dull and uninspired. Nadine Gae and Peter Hamilton danced the leading roles and Jack Ferris was the narrator; there was also a large ensemble.

Eve Gentry was the soloist on the program, and her dances were Tenant of the Street, with music by Colman, and A Quiet Day in the Wild, Wild West. Although Miss Gentry is a very accomplished dancer, her selections for this occasion might have been more wisely chosen in order to better display her particular gifts.

Repetitions of Ozark Suite, The Moor's Pavane, and Folksay completed the program.

Simon Sadoff is credited with being the musical coordinator, and he is to be congratulated for the excellent way in which his assignment was handled. Other musicians who figured prominently were Robert Strassburg, Samuel Matlowsky, Bernardo Segall, Ralph Gilbert, Freda Miller and John Cage.

It has been reported that plans are under way for the continuation of the Dance Theater, and another season should be presented in the spring. The project as a whole met with considerable success; there is no apparent reason why, with proper cooperation, it should not become a permanent organization.

Return of Shankar

After eleven years—an interregnum that had left quite a gap in the field of the Hindu dance—Uday Shankar finally returned to this country, bringing with him a new troupe and many new dances. Beginning a three-week run on Dec. 27 at the 48th Street Theatre, Shankar showed that he has many imitators but virtually no peers.

The occasion also served to introduce his wife, Amala, the leading female dancer of the little organization, in addition to refreshing the memories of those who remembered the Shankar company for the superb combination of dance and theater it was. It still is. The costumes are lovely, the music as exotic as ever, the dances themselves, whatever their ethnic implications, easily understandable in universal dance terms. Of the music, page on page could be written. Native musicians play native instruments to form combinations of delicate beauty: eerie glissando slidings on strings, hardly audible taps on strange percussion devices, infinite nuance and shadings of color.

On the first program there were two complaints—not enough of Shankar (who appeared only in one solo number), and the suggestion of Westernized influence in the matter of broad humor. Shankar, perhaps slightly heavier than when he was last seen, proved that he still was a master of his medium, and possessed the same evocative powers. Amala, his wife, is a superb artist. Aside from her technical mastery, evidenced in such numbers as Bahrat Natyam, she has the ability to project dramatically. She has temperament and personality, too, and is a perfect foil for Shankar. The other dancers in the group are more than competent. Outstanding solos by other members were Mahabir's Pung Chalan, a drum dance of Manipur and Tilottama, dance of a celestial nymph by Dipti.

Shankar had two solos on the second program, and in general was much more active. The concluding number was especially relished—Nritya Dwanda, from the old repertoire, a glamorous, brilliantly costumed, big production that was not only the essence of showmanship but also of stringent dance discipline.

Dance News

Martha Graham will return to Broadway, after an absence of two seasons, at the 46th Street Theater for one week starting Jan. 22. Three works not previously seen in New York and a new comedy-satire will be presented. Erick Hawkins heads the company, which consists of Pearl Lang, Yuriko, Natanya Neumann and others. May O'Donnell will be the guest artist. Opening night will offer Eye of Anguish, Miss Graham's new work for Mr. Hawkins, based on the early Gaelic legend of the mad king Laogaire, with music by Vincent Persichetti, as well as Errand into the Maze, Herodiade, and Appalachian Spring. The new comedy will be premiered on Jan. 23; Diversion of Angels and The Strangler will be presented on Jan. 24, and Jan. 29 will bring the final new work which has been scored by Martinu. The orchestra will be conducted by Irving Hoffman.

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THE CHOIR CORNER: By LEON CARSON

1950 — Some Possibilities

Time passes rapidly. We are entering another year of sacred music. Nineteen hundred and forty-nine represented an advance in many of its phases in the church field. Choral music rose to greater heights through skill in many performances under competent direction, as well as through frequent use of better singing material and many saner vocal arrangements. Organ playing was kept to a near-high level by the veteran organists, and there seemed to be a greater demand on the part of embryonic players of the instrument to raise their status through study and organizational affiliations. All in all, it was an encouraging period of progress, but there is ample room for further betterment.

In 1950, the volume of greater achievement will rest largely, as before, with the choir directors, organists and choirmasters, regardless of their titles in the ministry of sacred music.

A Few "Don'ts"

Getting down to practicalities in the weekly routine of church music preparation, it is possible to offer the following general suggestions:

That those in charge of drilling singers, from those of the boys' choir, through the adolescent and into the adult stages, should prepare themselves more fully in the knowledge of the actual workings of the vocal organs, and of the art of singing in general. The so-called choral technic of today is one thing; the understanding handling of the individual's voice by the conductor in ensemble work is another, and sometimes more vital, factor. Would that every choral director could first be a singer!

That long, tiring and unimpressive rehearsal periods, in which too much strain is thrust upon the adolescent and partially trained chorus singer, be shortened within reason. This is easy of accomplishment if the routine is handled correctly.

That auditions for solo or ensemble positions be more carefully arranged, and selections made on a general basis of experience and worth, artistic and vocal. There should not be an unreasonable overstress of "musicianship," and only such tests for this ability should be given as are necessary to achieve a correct evaluation of the degree actually required for the position in question. Musicianship is a vital thing, but when the worst idiomatic specimens of musical composition are used for purpose of test, then the situation becomes ludicrous.

As for Oratorio . . .

Oratorio performance is on the increase, inside the church and out, but what is now needed is a more general tightening up of standards in what was once considered the accepted and authentic delivery and direction of this specialized form—sacred music's most prized possession. Every choir director today lays claim to his individual right to interpret oratorios according to his own personal whims, with dire results sometimes to the young student of sacred music seeking a standard of what oratorio should sound like. But this is a long story. . . .

There is, finally, the ever-present need for a more generous allocation of funds by finance and music committees for the expansion of the ministry of music, instrumental and vocal; if this might be achieved so as to provide consistent compensation to all performers alike,, it would prove another 1950 boon.

To be sure, these thoughts are not new—but they persist, year after year.

Another "Messiah"

Another "first" edition of Handel's famous "Messiah" has suddenly come to light in the archives of the Johnstown, Pa., Library, where it has lain unnoticed for a period of some ten years. It is supposed to be the only known copy of this edition in the United States. The original printing, consisting of 129 copies, was done about 1758. Previously, a copy of "Messiah" dated 1767, owned by the Library of Congress and Harvard University Library, was believed to be the first edition extant.

St. Nicholas Bell Moves

The historic 1500-pound bell dating from the 18th century, one of the oldest in the nation, which hung for nearly 70 years in the now demolished Collegiate Church of St. Nicholas on Fifth Avenue, New York, has been removed to the belfry of the Middle Collegiate Church in the same city.

The original structure of the Middle Church was the first home of the bell, which was cast in Holland in 1731. Its ringing has celebrated many notable events in the national life, including the first victory of the principle of freedom of the press in 1735.

Choir Notes

Robert Baker, organist, together with the New York Brass Ensemble, gave a joint recital at Temple Emanu-El, New York, on Dec. 29.

Kamiel Lafevere presented an interesting carillon recital at the Riverside Church, New York, on Dec. 29.

On Jan. 1, the choir of the Chapel of the Incarnation, New York, Searle Wright, organist and choirmaster, presented The Coming of Christ, music by Gustav Holst.

Walter Baker played an organ recital at the Lutheran Church of the Holy Trinity, New York, on Jan. 1 which included compositions by Buxtehude, Reger, Bach, Karg-Elert and Tournemire.

Bach Festival Services will be held at the Frst Presbyterian Church, New York, on the evenings of Jan. 22, Feb. 19 and March 19.

Buxtehude's "Twilight" Cantata was sung at the Brick Church, New York, at 11 o'clock on the evening of Dec. 31. Dr. Clarence Dickinson directed, and the regular church soloists and two violinists participated in the performance.

Solon Alberti, organist and director of the music of the Park Avenue Christian Church, presented the Advent and Christmas portions of Handel's Messiah last month. Soloists were LuCretia Ferre, soprano; Rose Mary Stevens, mezzo-soprano; David Seegmiller, tenor; Ross Lynch and Stanley Propper, bass; with an augmented choir.

HAND-WROUGHT bronze chandelier, 15th century Flemish. Such examples were used in churches and in some secular buildings of the period. On important occasions these chandeliers were completely lighted, but due to scarcity and high cost of wax, one or two candles had to suffice for the rest of the time. An example of this work may be seen at The Cloisters, Fort Tryon Park, New York City. (Courtesy, Metropolitan Museum of Art)

MUSIC FOR THE CHOIR LOFT

Reviewed by LEON CARSON

Cantata

THE CANTICLE OF THE SUN, by Seth Bingham. The H. W. Gray Co., Inc., N. Y. (Agents for Novello & Co., London). $1.25.

A highly effective piece of sacred cantata writing for mixed chorus, with soli ad lib. and organ or orchestra accompaniment. Quaint text by St. Francis of Assissi. Divided into 11 parts. Melodious and dignified musical structure sustained throughout, with generally normal vocal tessitura. 69 pages.

For Organ

CHORALE IMPROVISATION, by Margrethe Hokanson. Galaxy Music Corp., N. Y. 75c.

A well arranged improvisation for organ, based on Bach's Jesu, Priceless Treasure air. The music is expressively written and suitable for execution on the average-size church organ. The melodic solo line has been well worked out. Suitable for general service use. 4 pages. Performing time, 4¼ minutes.

WEDDING MUSIC FOR THE ORGAN. G. Schirmer, Inc., N. Y. $1.25.

This is an especially valuable collection of 13 musical compositions suitable for weddings, transcribed for organ use by Edward Shippen Barnes, George W. Kemmer, James H. Rogers, and Edwin H. Lemare. The original composers include such names as Wagner, Bach-Gounod, Schubert, Liszt, Grieg, Mendelssohn, Martini, Schumann, Foster, DeKoven, Bohm, Romberg, and Tchaikovsky. An ample assortment for the bride's selection. Hammond registration provided. 62 pages of music.

For Women's Voices

88A

SEARCH OF THE THREE KINGS, by Robert W. Gibb. Carl Fischer, Inc., N. Y. 20c.

An unusual, stirring anthem of varying and striking moods, arranged for chorus of 1st and 2nd sopranos and altos. Impressive text by Christine T. Curtis. Vocal tessitura easy. Piano or organ accomp. 5 pages.

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Milwaukee Park Commission Not to Guarantee Series

MILWAUKEE.—According to information current last month, the Milwaukee County Park Commission decided not to guarantee the summer season of the Symphony under the Stars Orchestra, under Jerzy Bojanowski, as it has done for a number of years. Nevertheless, the support of 21 industrial firms, breweries, banks, department stores and other firms has been enlisted to sponsor the orchestra. By this means, a great new audience is being provided for a series of winter concerts given this year for the first time by the ensemble in various suburban centers.

Industry's support was organized by the West Allis Civic Alliance, the moving spirit of which is Allis Chalmers, and its public relations director, Kenneth Haagansen. A prime purpose is to provide hearings for worthy young musicians who are employed by these firms and musical programs for their workers. At the recent West Allis concert soloists included Earl Thiel, baritone, who won a place in last summer's National Opera Festival here through competition; Victoria Hugo, gifted soprano; Earl Reichert, tenor; Alman Mathews, trombonist, and John Turck, bassoonist. Mr. Bojanowski conducted a concert suited to the occasion, which brought shouts of approval.

The New York City Opera gave a successful three-opera series at the Oriental Theatre here—one work presented each week to packed houses. Margaret Rice, returning to active music management after an interval, managed the series with skill. The operas heard were Madama Butterfly, Marriage of Figaro and Tosca. The last-named work, sung in Italian with a cast including Joan Hammond, Rudolph Petrak and Walter Cassel in leading roles, drew particular acclaim for singing and conducting. The return of the company next season has been requested.

A concert was given at City Auditorium by Jose Iturbi and his sister Amparo, pianists, before the second largest recital audience thus far this season. The biggest throng—some 4,000—was attracted by the Choir Boys of Vienna, presented by the Civic Music Association. It was their second appearance here within a year. JUSTIN MCCARTHY.

ASCAP Announces New Concert Royalties Plan

The American Society of Composers, Authors and Publishers, about one-third of whose 2,400 membership is active in the field of serious music, announces the solution, reached during December, of the long standing problem of payment of performing right royalties to its many composers whose music is used in the concert and recital field.

Fred E. Ahlert, president of ASCAP, in announcing the Society's approval of the plan, credits the American Guild of Musical Artists, as well as important factors in the concert and recital field, including Columbia Artists Management, Inc., National Concert and Artists Corporation and the National Association of Concert Managers, with having worked out through long and diligent study the formula now in effect.

The agreement is that ASCAP shall be paid for each concert a sum equal to one per cent of the fee of the performing artist, this charge to be borne equally by artist and sponsor. No fee shall be more than $20 and none less than $1. It is agreed that, as an economy measure, managers shall collect both artist and sponsor share of the ASCAP fee. ASCAP, in turn, will absorb its costs in this activity so that maximum returns may be insured to the ASCAP members.

The entire ASCAP repertory, plus the works of many internationally famous composers the world over, becomes available to the artist making use of the terms of the agreement.

In announcement of the completion of the plan, ASCAP officials said:

"The agreement is in line with ASCAP's objective to stimulate the productivity of its serious composers by providing, through its licensing policy, the financial encouragement which will obviate the necessity of their making a living outside their profession. At the same time it simplifies for both the composer and the user the clearance of performing rights."

National Music League Auditions

The National Music League, non-profit concert management, announces special auditions for singers only. Requirements: a complete concert repertoire, 30 years of age or under (except for veterans), American citizenship, and no previous commercial management. Application blanks may be obtained at the League office, 130 W. 56th St., New York. All applications must be filed by Jan. 27.

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Singer-Teacher Tells Of Career Requirements

What does it take to make a career? "Talent, voice, personality, plus adequate financial backing," said Harriot Eudora Barrows. An outstanding singer and teacher, Miss Barrows is unusually qualified to comment on the requirements and problems that beset the aspiring vocalist. As to difficulties in launching a career, Miss Barrows can only speak vicariously; for she received instantaneous recognition. According to critiques of her young singing days, she possessed an exceptionally lovely voice, beautiful in timbre, of wide and flexible range.

HARRIOT EUDORA BARROWS
(Photo, Pernham, Boston)

Miss Barrows was engaged at the age of 15 as soloist with the Reeves American Band, after which she began serious study with the oustanding teachers in her home city and in New York. "I always sang," she stated, "but naturally I had to learn to utilize any natural gifts I had, musicianship, repertory and experienced control, all the elements that go to make up the art of singing, are not had for the asking. One must work to acquire artistry.

"I do not believe that voice alone will ever make a great singer. Musicality, understanding of text, flair for stage, audience appeal, the ability to make and keep personal contact with the right people—all of these are important. But I wish to emphasize in old-fashioned language that I *cultivated* my voice. In addition to vocal study I had weekly lessons in piano, in counterpoint, figured-bass and harmony. As I commenced to have professional engagements, the schedule of study was enlarged to include the necessary oratorio coaching and specialized work on concert material. Languages were checked with private tutors, plus courses at the European School of Languages and at Brown University.

"After my first tour re-engagements followed and soon I was really launched. Then a strange and interesting factor began to develop. Following each concert appearance, applicants for lessons would come backstage and ask for special instruction. Almost without consciously designing it, I began teaching singers who were in vocal trouble. This work met with decided success and very soon the number of pupils increased to such proportions that my own work was becoming a secondary issue and I realized that I was faced with a decision that must be made immediately. I had to choose between public singing and private teaching. Neither could be handled in a halfway, part time manner.

"After much consideration, I finally chose to accept only engagements near at hand, and I definitely went into the field of vocal instruction."

During the singing years, Miss Barrows was soloist with the Boston Festival Orchestra, the Handel and Haydn Society of Boston, the Worcester Oratorio Society and other prominent organizations. At the laying of the cornerstone of the Boston Opera House her programs and records were enclosed with those of Nordica for future generations! She tells this as a little joke, but it is factually true. Associates and co-artists in performances include Maud Powell, George Hamlin, de Gogorza, McCormack and Emil Mollenhauer.

The teaching profession's gain was evidently the vocal world's loss. Philip Hale, the eminent scribe of the Boston Herald, once said that to hear Miss Barrows sing the great airs from The Messiah was to hear "Handel"—and that no one could ask for more honorable praise! However, her repertoire was not limited; press clippings and programs indicate lieder, Wagnerian excerpts, arias of all schools, French and contemporary English songs at her command.

Miss Barrows' delightful sense of humor and practical outlook on life, combined so ably with her artistic resources, have aided many a faltering vocalist and steered the ambitions of the talented into a safe course. Today Harriot Eudora Barrows points with pride and affection to stars of stage, screen, opera, operetta, recital and to soloists in famous church choirs of major cities who have been under her guidance vocally and whose first successes have stemmed directly from the work accomplished in her Boston and New York studios.

Applies Psychology to Study of the Vocal Art

Emmy Joseph, who holds a Ph.D. in addition to a long record as a teacher of voice, expressed the opinion in a recent discussion that a knowledge of psychology was of great value, both in performance and instruction fields of vocal work. Among the reasons for failure or lack of complete attainment, she mentioned several causes which teachers of standing recognize, and which Miss Joseph believes might quickly be corrected by the application of the principles of psychology designed for the removal of mental hazards and achievement blocks. Miss Joseph said:

"I certainly don't want to claim that psychology made me a better voice teacher, but it gave me valuable equipment to acquire knowledge about personality and vocal development.

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"One of the worst difficulties is stage fright; and in this domain especially, psychological methods are called for. Many times I found it possible to eliminate stage fright to a large degree by helping the singers to understand their own personality structure, and what it was that made them get into that paralyzing state of mind. Sometimes it was the incorrectly diagnosed vocal range, sometimes material unsuited to their type, sometimes lack of insight into the personal limitations.

"The possibility of diagnosing a singer's difficulties in a few interviews gave me the idea that I might be able to perform a real service in vocal pedagogy, if I could offer a consultation service along the lines put down before. I should like to do this aside from my teaching schedule; in fact, I would welcome the opportunity to cooperate with other teachers and coaches who might be worried about some promising student who is retarded in his progress by inhibitions in performance.

"There is a need for consultation also in the case of younger singers who are doubtful about their vocal possibilities and who, by careful counsel, might be directed into the proper channels and activities instead of wasting their time in the pursuit of a fantastic goal they will never reach."

Michael Rabin Wins Tenth Stillman Kelley Scholarship

Michael Rabin, 12-year-old violinist, has been adjudged winner of the 10th annual Edgar Stillman Kelley Junior Scholarship of the National Federation of Music Clubs. The competition was by recording against 31 musicians, all under 17 years of age, who represented

MICHAEL RABIN, congratulated by LEON BARZIN, and MRS. WARREN KNOX, President, New York Federation of Music Clubs.

six Northeastern states. Finals were held in Chicago in charge of Mrs. Gaillard B. Fuller of Ohio, national chairman, assisted by Mrs. Royden J. Keith of Chicago, president of the National Federation, and Mrs. Charles Pardee, also of Chicago, president of the Illinois Federation. Judges were Amy Neill of Winnetka, Ill.; Robert Macdonald of Chicago, and Ida Krehm, 1937 Young Artist Winner of the NFMC.

Earlier, when Michael won the New York State auditions, he played at the New York College of Music (where the auditions were held through the courtesy of Dr. Arved Kurtz, director). Blanche Schwarz Levy was in charge, and the judges were Leon Barzin, chairman; Maurice Eisenberg, Lillian Fuchs, Carroll Glenn, Frank La Forge and Eugene List. Michael's teacher is Ivan Galamian of the Juilliard and Curtis faculties.

Cincinnati Symphony Premiere; Plans for 30th May Festival

CINCINNATI.—The world premiere of Aaron Avshalomoff's Symphony No. 2 in E minor was given by the Cincinnati Symphony Orchestra under Thor Johnson at its concerts of Dec. 30 and 31. The composer, who came to the U. S. last year after more than 15 years spent in China, attracted attention by his works such as The Peiping Hutungs, which use local color of the Orient. The present score, begun a year ago on the Pacific Coast at the suggestion of Mr. Johnson, is in four movements and combines elements of Oriental rhythmic and instrumental idiom with Western symphonic technic, using rare percussion effects and a piano in its scoring scheme. The pianist, incidentally, is called upon at moments to play with his wrists and elbows.

At the same concert, Pierre Fournier was the excellent soloist in Haydn's Cello Concerto, and the first local hearing was given of J. C. Bach's Sinfonia in E flat major for double orchestra, with Hilda Jonas at the harpsichord.

The 30th Cincinnati biennial May Festival will be held in Music Hall, May 2-6, with Fritz Busch conducting. Works to be performed include the Verdi Requiem; four cantatas, Pierné's The Children's Crusade, Prokofieff's Alexander Nevsky, Bach's Nun ist das Heil, Mendelssohn's Walpurgis Night. Soloists already engaged are Stella Roman, Ljuba Welitch, Elena Nikolaidi, Nicola Moscona. The full list will be announced later. Willis Beckett is chorus master of the festival, John Quincy Bass, the accompanist. Dr. Frank Biddle, director of music in the public schools, is selecting 500 children to sing in the Pierné work. A cappella choirs from the high schools are to be heard in the Mendelssohn score. D. E.

"Hour of Music" Concert

"An Hour of Music" announces its biennial concert at the Colony Club on Jan. 19 to raise funds for the expenses connected with the young artist series which are given twice every season at The Cosmopolitan Club. "An Hour of Music," founded in 1939, awards appearances to talented young artists who have not yet made their professional debuts in New York. Audiences of musical understanding and discrimination are invited to the concerts. Auditions are held and the artists are chosen by juries of professional musicians. Information regarding all auditions may be obtained by writing to Mrs. R. B. Lanier, secretary, 123 East 35th St., New York 16, N. Y.

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Chicagoans Led by Ormandy

By RENE DEVRIES and DOSHA DOWDY

CHICAGO.—On another page of this issue appears the news that Rafael Kubelik has been engaged as permanent conductor of the Chicago Symphony Orchestra for the next two years. The experience which has been his in conducting many leading orchestras of various countries, as well as his engaging personality, will no doubt stand him in good stead in his new and important post.

It was with regret that many music lovers in Chicago learned of the resignation of Tauno Hannikainen as associate conductor of the orchestra, since during his three-year tenure he created a host of friends, particularly among audiences at the regular subscription and the "pop" and children's concerts which he conducted. That he will go on to other important posts is the belief of his many friends in Chicago.

The final pair of the Thursday-Friday concerts by the Chicago Symphony Orchestra for 1949 found Eugene Ormandy presiding at the conductor's stand and William Kapell as his soloist.

The program, an outstanding one, brought joy to the listeners, with the Beethoven First Symphony as a *hors d'oeuvre*, Hindemith's symphony Mathis der Maler as succulent *entrée*, and for dessert the well prepared *soufflé*, Rachmaninoff's Rhapsody on a Theme of Paganini for piano and orchestra.

No ensemble is better than its conductor; under Ormandy, the Chicago Symphony played like the virtuoso instrument which we knew in the past. The men of the orchestra, on their true mettle, shared with the conductor in making the presentation of the Beethoven C major Symphony a memorable occasion. Keyed to concert pitch, and responsive to all the demands expressed by their leader, the Hindemith Symphony moved smoothly and beautifully and kept the audience on the *qui vive* from the opening movement. The young pianist's reading of Rachmaninoff was also authentic and effective.

Williams Symphony Heard

At the following week's concerts, Ormandy led the Bach chorale, "Ach Gott, vom Himmel sieh' darein" as transcribed by Harl McDonald, after which the orchestra gave us a finely wrought performance of Vaughan Williams' Symphony No. 6. Generally, transcriptions and arrangements are derangements, but McDonald has the knack of keeping intact the Bachian religious feeling and orchestration marked by simplicity and beauty. Ormandy's reading deserves more than passing comment, for he made the strings glow with mellifluous hues. The Williams Symphony is a work which bears repetition—it has variegated mood and color ranging from the dramatic and sublime to the jocund. The whole program may be considered one of the best arranged of the current season.

Swedish Choral Gives Messiah

Two choral groups, of which this city is justly proud—the Swedish Choral and the Apollo Musical Clubs, gave us two memorable performances of Handel's Messiah within a week. The Swedish organization triumphed under the direction of Harry T. Carlson, admirably seconded by the Chicago Symphony Orchestra and a quartet of sterling Chicago singers, of whom Nancy Carr was easily the outstanding member. Dulcet tones and glorious fortissimos such as Miss Carr's are not heard frequently. With serenity and purity of vocalism, she made her authoritative delineation, one not soon to be forgotten. The tenor soli were delivered finely by Joseph Laderoute. The bass, Wellington Ezekiel, also won full approval. The alto, Ruth Saleen, though proficient in oratorio singing, has a voice rather light in texture, and too short in range to encompass all of the demands.

State Federation's Anniversary

The Illinois Federation of Music Clubs on Jan. 14 celebrated the first anniversary of their permanent headquarters. These were secured through the Golden Lyre Foundation project of the Federation, Mrs. Alma K. Anderson, chairman, which obtained from the Wurlitzer Company, with cooperation of the University of Chicago, a free ten-year lease on fully equipped office space in the Wurlitzer Building.

Artists who appeared on the Jan. 14 program were: Virginia Parker, soprano; Boris Zlatich, violinist; Mayne Miller, pianist. Dora Alanen was accompanist. Mrs. Charles A. Pardee, president of the Illinois Federation, reported on the benefits of the first year's use of the headquarters; Mary Wickerham, a trustee of the Golden Lyre Foundation, reported on fund raising activities.

Special guests invited included Mrs. Royden J. Keith, president, National Federation of Music Clubs; Mrs. William S. Ridgly and Mrs. Ira Linwood McKinnie, former presidents of the State Federation. Representing the Wurlitzer company were Earl C. Payton, vice-president and general manager, and J. G. Vigorito, Chicago store manager. Mrs. Anderson is immediate past president of the Illinois Federation of Music Clubs.

Activities of Rudolph Reuter

The trio composed of Rudolph Reuter, pianist; John Weicher, concertmaster of the Chicago Symphony, and Dudley Powers, its solo cellist, opened the season at Hancock, Mich., recently.

Mr. Reuter played for the sixth time in South Bend, Ind., this time at Notre Dame University, on Nov. 17.

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ROBERT DVORAK
(Photo—Austen Field)

Robert Dvorak Work Premiered

Robert Dvorak, composer and founder of the Chicago Manuscript Society, had his recently completed cantata, The Nativity, premiered in an Orchestra Hall concert, Dec. 20, by the Christian Choral Club. Lola Hutchinson and Donald Gramm were the soprano and bass soloists.

Apollo Club in Handel Score

The Apollos celebrated their 78th season auspiciously, for in this year's Messiah performance the group seemed to have been rejuvenated and functioned as a body of veterans under the leadership of a prime choral conductor, Edgar Nelson. From the opening chorus to the final "Amen" the large choir gave unalloyed joy.

The soloists who shared individually in presenting the work in all of its beauty, were Barbara Stevenson, soprano; Lillian Chookasian, a real contralto; William Miller, a young veteran tenor; and Robert Speaker, bass-baritone.

Tcherepnin Works to Be Featured

Alexandre Tcherepnin, noted Russian composer, now of the Music School of De Paul University, will have two of his compositions featured in a concert to be given by the De Paul Symphony, under its conductor, Paul Stassevich, in Thorn Hall on Jan. 20. Mr. Tcherepnin's Second Piano Concerto with Elinor Chisholm as soloist, and the composer's Russian Dances, first introduced to this country by Rudolph Ganz, will close the program. It will also contain Tchaikovsky's Violin Concerto, with Sam Magad as soloist; Hindemith's The Four Temperaments (for piano and string orchestra) and works by Rossini and Wagner.

New courses at the Music School of De Paul University, beginning Feb. 6 with the new semester, will be presented both by Helen Ming Tcherepnin and Alexandre Tcherepnin. The former, in addition to the regular courses in Sight Singing, Ear Training and Piano, will give a special course in advanced Solfeggio (fixed Do system). Mr. Tcherepnin will present the 32 Beethoven Piano Sonatas (detailed analysis) and Musical Actuality—a survey of modern musical tendencies and theories, a study of postwar musical geography, and the social aspect of music, with performances and analysis of outstanding modern compositions.

From the Studios

Pupils from the studios of Frances Ernest, of the voice faculty of the American Conservatory of Music, presented in a recital recently were Genevieve Whitfield, Marion Krogdahl, Marion Davis, Barbara Manas, Marilyn Smith and Dorothy Bradley. Miss Bradley, recent winner of the Delta Omicron Sorority scholarship contest at the American Conservatory, sang the soprano solos in Handel's Messiah at Wilson College, Dec. 20, and will give a recital at the Lincoln Center, Jan. 29. Church positions and other engagements are being filled by the following students of Miss Ernest: John Hughs and Barbara Manas, Saint James Episcopal Church; Lamar Perdicaris, Saint Ambrose Catholic Church; and Marilyn Smith, Fourth Presbyterian Church. Misses Smith and Manas, with Thalia Davidson, pianist, gave a joint concert for the Fortnightly Club, Dec. 10.

Soloists from the Hussa-Greve Studios heard in the All Y.M.C.A. Chorus' presentation of Handel's Messiah, were Dena Molopulos, soprano, pupil of Mme. Maria Hussa, artist-teacher and director of the opera class of the Sherwood Music School, and Francis Gregory, bass, who is a student of Professor S. Arnold Greve, of the Sherwood Music School faculty.

Pupils of Lillian Price, who have made guest appearances as church soloists during the Christmas season, are: Lois Willy, regular soprano soloist of the First Congregational Church; Sandra Lou Cross, soprano, and Lorice Green, mezzo soprano.

Genevieve Davey, coloratura soprano from the Anna Fitzu Studios, will be soloist Jan. 31, at the American Opera Society program to be given at the Racquet Club.

Katja Andy Soloist with Orchestra

Katja Andy, pianist, was the soloist with the Detroit Little Symphony (the conductorless chamber orchestra) in Detroit on Nov. 21 and in Birmingham, Mich., on Dec. 2. The two concertos performed both times were the Mozart Concerto in E flat major (K. 482) and the Bach Concerto in F major for two flutes, piano and string orchestra.

Miss Andy will be heard in a number of all-Bach concerts this season.

Philadelphia Hails Opera Premiere

PHILADELPHIA.—Novelty of the operatic season was Serge Hovey's one-act Dreams in Spades, given its world premiere by Joseph Levine's Chamber Opera Society. This is an engaging musical fantasy in two scenes, with libretto by the composer.

Its plot is simple enough: Three women, bored with playing cards, wish for money or love, but come down to earth when given an opportunity to have their wish fulfilled—on the moon. The music, for two pianos, always complements the stage action. Sometimes it is dreamy, sometimes satiric, often it is tangy. There are several melodic arias and trios, and an off-stage chorus occasionally comments. The work was ably acted, imaginatively staged and beautifully sung. Maria Derell, Anita Esgandarian and Jeannette Anderson sang the three leading roles.

An artistic success, though a disappointment in attendance, was the week of Concert-Operas by Maggie Teyte and her repertory company. They enacted La Perichole, Faust, and Romeo and Juliet. La Perichole, particularly, was a great deal of fun. Miss Teyte preceded each opera with a short recital, each song a gem.

The Metropolitan opened here with a fresh Menon Lescaut and continued with a Tristan and a lively Boheme. The Philadelphia La Scala gave "Cav-Pag" and an outstanding performance of Trovatore, wherein Ebe Stignani and Herva Nelli scored resounding successes. The American Opera Company presented Traviata in English, with the singing a notch above the acting—unusual for this company of young performers. The Charles L. Wagner travelers did well in Cavalleria and Pagliacci.

A new opera company is announced that gives promise of fine performances of a wide repertoire, with world-famous singers. General manager of the Philadelphia Civic Grand Opera Company is Anthony D. Terracciano, who managed the Philadelphia La Scala Opera Company for a time after the death of Francesco Pelosi. The P.C.G.O. group plans three performances this year and more next season. S. L. S.

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Cleveland Hears New Diamond Score

CLEVELAND.—Soloist with Cleveland Orchestra, Leonard Shure gave an exquisite performance of the Mozart B flat Piano Concerto, reportedly never before programmed here. An important first performance in the U. S. was the Sinfonietta by Poulenc, whose Gallic genius shone through the entire work, some of which was enchanting music indeed. The second half presented Wagner readings —Prelude and Love Death from Tristan and the Tannhaeuser Overture. Enthusiasm ran high. In a later concert, Mr. Szell substituted the Mozart E flat Concerto for the previously scheduled Second Beethoven, with the brilliant young Eugene Istomin as soloist giving a beautiful rendition of this work. Robert Scholz' orchestration of three Fugues from Bach's great art of the Fugue opened this program, which also offered Sibelius' Seventh Symphony and a Suite of Dances from Falla's Three-Cornered Hat.

Rather conventional was the program of the fifth pair of concerts, containing Cherubini's Anacreon Overture and Beethoven's Seventh Symphony, Delius' Brigg Fair and Dukas' La Péri; the last overshadowed the rhapsody with its brilliant scoring.

A performance to be cherished was the Brahms B flat Concerto with Rudolf Serkin as protagonist, in perfect harmony with the conductor, George Szell. Cheers and shouts rewarded this artistic feast. A first performance in Cleveland of David Diamond's The Enormous Room, based on e. e. cummings' novel, was received in friendly manner, since there were no offensive discords to shock conservative ears; it was a rather pleasant and uneventful musical work. The composer bowed from his box. The ever-youthful Don Juan of Richard Strauss found Szell in a responsive and devoted mood.

Ballet Theatre Series

Three performances by the Ballet Theatre under the able baton of Max Goberman were offered by the Bernardi Concert Course. Most of the offerings were excellent, many absorbing and some highly interesting. Among the novelties that caught our fancy were Interplay, with lively music by Morton Gould; Billy the Kid, with the interesting Aaron Copland score. La Fille Mal Gardee, as well as a repetition of the brilliant Gala Performance were greatly relished. Overly long and rather depressing, musically set by Morton Gould, was Fall River Legend, although all participants did nobly by their roles.

At Shaker Heights High School an exposition of the modern dance was given to a large and enthusiastic audience by Martha Graham.

Sigma Alpha Iota presented Alice Menninger Stempel at the Music School Settlement. A newcomer to Cleveland, she was heard in an ambitious program including the Bach-Busoni Chaconne and Schumann's Etudes Symphoniques.

As a climax to the observance of "religious emphasis" week at Western Reserve University, the inter-religious council presented Eunice Podis at Severance Hall in a benefit concert for the World Student Service Fund in Europe. In a program ranging from Scarlatti, Beethoven and Brahms to Shostakovich, the brilliant young pianist was acclaimed by a large audience. ROSE WIDDER.

NEWS IN BRIEF

Richard Tucker and Florence Quartaroro were soloists with the New Orleans Symphony in a Puccini Festival on Dec. 13 under Massimo Freccia.

Bob Jones University, in Greenville, S. C., presented Verdi's Ernani on Dec. 15 and 17, with Ralph Lear singing the title role; Norman Atkins in his operatic debut as Don Carlos; Anna Turkel as Elvira, and Norman Scott as Silvio.

Eleanor Knapp, mezzo-soprano, sings for the Music League in Fort Pierce, Fla., Jan. 11.

William Gephart, baritone, has gone abroad on a Fulbright scholarship. He will stay in France for a year, studying with Charles Panzera.

Burton Cornwall, basso-cantante, has just returned to New York after appearances in Richmond and Hampton, Va., Baltimore and Princess Anne, Md., and Washington, D. C.

Muriel Rahn has postponed a concert tour in order to sing the lead in The Barrier, musical tragedy in opera form, to be produced by the Columbia University Opera Workshop this month.

Ralph Mageissen appeared with Maggie Teyte in Philadelphia, singing in her special concert adaptations of Faust, La Perichole and Romeo and Juliet.

Siegfried Landau conducted the Choral Society of Temple Emanuel, Paterson, N. J., on Dec. 11 in a special concert for H.I.A.S. Convention at the Hotel Commodore, Dec. 12 and 13, he was musical director of a program of operatic excerpts at the New York College of Music. Another recent appearance was as conductor of the Konor Sinfonietta of the Hebrew Arts Foundation.

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Boston Premieres Wagenaar Symphony

By Jules Wolffers

BOSTON.—With Charles Munch prevented by illness from conducting the ninth pair of Boston Symphony Friday-Saturday concerts, the reliable Richard Burgin stepped into the breach to present the Berlioz Overture to Beatrice and Benedict in its first hearing at these concerts; the Brahms Haydn Variations (substituted for music from Pfitzner's Palestrina), and the Schubert Second. Bernard Wagenaar's music made its Boston Symphony debut, with the composer conducting his Symphony No. 4 in its first hearing anywhere.

Mr. Wagenaar has cast his new work in five relatively short movements, although the piece as a whole is of considerable length and substance. The general tenor of the symphony is one of smooth-flowing and logically-constructed material which speaks in a pleasant and unforced manner. As a craftsman Mr. Wagenaar shows deftness and inventiveness in an idiom which is but slightly to the left of center. Except for a somewhat pedestrian Brahms, the rest of the program was well conducted and as well played.

Honegger's Joan Performed

Most of the year-end activity centered around the Boston Symphony, with a first local performance of Honegger's Joan of Arc at the Stake to mark the last two days of 1949. Except for music played in memory of Helen Dane, recently-deceased widow of a former president of the orchestra's trustees, the large-scale work took up the entire program.

Honegger calls his gigantic work a dramatic oratorio. As is well known, there are several speaking parts in addition to solo singing roles, a mixed chorus, a childrens' chorus and a child solo voice.

It is an affecting work and its performance left a deep impression here. Without going into details about the score, which has been heard in many other cities, Munch (who had given its U. S. premiere with the New York Philharmonic in 1948) conducted his huge assemblage of executants with authority and deep understanding. He and the orchestra achieved a kind of semi-invisibility throughout the drama — no mean achievement. Vera Zorina was a splendid Joan, with Arnold Moss as Frère Dominique an effective foil. Soloists and choruses performed their roles admirably. Participants included Frances Yeend, soprano; Edna Mayer, soprano; Marion Mawkes, contralto; David Lloyd, tenor; Edmond Hurshell, bass. Arthur Fiedler prepared the chorus to fine effect.

For the ninth pair the previous week Munch presented for the first time here Harty's arrangement of a suite from Handel's Water Music. Raya Garbousova was soloist in the Haydn Cello Concerto in D, and the final item was a stirring reading of the Tchaikovsky "Pathetique."

Friends of Chamber Music

Much interest was displayed in the opening program of the newly-organized Friends of Chamber Music, presenting the Zimbler String Sinfonietta in the first of three Jordan Hall concerts. Remarkable precision and excellent ensemble marked the conductorless group of 17 Boston Symphony strings assisted for this program by winds from the same orchestra. A Mozart Cassation (K. 63) was played expertly and smoothly; beautiful playing was provided by Concertmaster Emil Kornsand in the Adagio solo. Reginald Kell showed great tonal control in the Mozart Clarinet Concerto and was afforded an admirable accompaniment *sans* conductor. For the piquant Bartok Contrasts for clarinet, violin and piano, Richard Burgin and Gregory Tucker joined Mr. Kell to splendid effect in the rhythmically complicated music, Tansman's affable Triptich for Strings and the Bach Brandenburg Concerto No. 3 ended a rewarding and significant program. The response of the capacity audience left no doubt of the success.

Gluck's Opera Staged

First class also was the New England Opera Theater's presentation of Gluck's Iphigenia in Tauris. This time the singing matched the other admirable features of the operas directed by Boris Goldovsky. Mariquita Moll's Iphigenia and Robert McFerrin's Orestes offered a satisfying combination of good voice and convincing acting. Gene Cox showed a fine presence and promising voice, and Edmond Hurshell, Willabelle Underwood, Eleanor Davis, Ruth Ramsey, Edna Mayer, Raymond Wolansky, William Henry and Leo van Witsen portrayed their supporting roles convincingly. The translation of the text was by Mr. Goldovsky and Sarah Caldwell. Barbara Lawthers demonstrated an enviable economy of means as scenic designer; and Leo van Witsen garbed the feminine cast in true classic style. For a scene symbolizing the torments of the Furies inflicted upon Orestes, the Jan Veen dancers were properly terrifying.

In the recital field, Blanche Thebom sang splendidly for the Boston Morning Musicales at the Hotel Statler, With William Hughes at the piano, the mezzo presented Handel and Massenet arias together with Schumann and Celius Dougherty groups. At Jordan Hall, Rita LaPlante, pianist, was heard in a conventional list which went well as a whole, although there were some questionable tempi employed. In the same hall Helen Alexander, lyric soprano, presented a varied, ambitious program with the pianistic assistance of Romano Romani. The Music Lovers' Club of Boston devoted most of its recent program to a choral group, The Newtones, Erdine Oedel, director. Assisting were Anette Barbaro, violinist, and pianists Marjorie Schoonmaker and Sona Aronian.

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Los Angeles Produces Britten's Albert Herring

By C. Sharpless Hickman

LOS ANGELES.—The west coast premiere of Benjamin Britten's opera Albert Herring, delightful diatribe on Victorian middle-class morality, was given by the University of Southern California in its third annual Festival of Contemporary Arts. The four presentations employed a semi-professional cast and a professional orchestra of 12 players under Wolfgang Martin.

His leadership of the ensemble was marked by sensitivity and careful support of the singers and underlined the fact that in this work (though it is dramatically weaker than Peter Grimes and The Rape of Lucretia) Britten is a master of orchestral resourcefulness.

Carl Ebert's skill in staging was manifested in training his singers to enact the amusing gallery of characters. Those heard in the opera were Hendrik de Boer as Albert; Theodor Uppman, Sid; Ava Gjerset, Mrs. Herring; Lucine Amara and Phyllis Althof, Lady Billows; Muriel Maxwell and Margery MacKay, her housekeeper; Jean Fenn and Evan Harbrecht, Nancy; Marni Nixon, the teacher; Paul Hinshaw, the Vicar; Jerome Zidek, the Mayor; Kalem Kermoyan, the police superintendent; and Phyllis Olstead, Mary LaCasella, Barbara Butterfield, Dolores Peterson and Marvin Price.

Virgil Thomson's visit resulted in performances of his songs and chamber music works, as well as his impressionistic The Seine at Night, played by the Philharmonic. Olive Mae Beach's fine singing of excerpts from Four Saints in Three Acts and The Mother of Us All, as well as other songs, highlighted an Evenings on the Roof concert and one of Julius Toldi's invaluable Music of Today broadcasts over KFWB. Mr. Thomson, here to speak at the University of California at Los Angeles also participated with Alfred Frankenstein in a critics' symposium. The latter also gave an illuminating address on contemporary musical trends.

A Music Guild concert given jointly by the American Art and New Art String Quartets featured Milhaud's 14th and 15th Quartets—which can be put together to form an octet—surely one of the most ingenious musical tricks of this century. The 14th quartet, in itself a fine work of melodic content and rhythmical interest, overbalances its successor, and even manages to rise above it in unison performance. Nor was this due to the playing, for both groups were beautifully matched in technical and emotional expressiveness.

Another modern starred was Bartok, whose Third Sonata for violin alone was the apex of a fine program by Yehudi Menuhin, and whose Peasant Songs and Dances opened an otherwise classical-romantic program by his pupil, Lili Kraus.

BRITTEN'S ALBERT HERRING AT U. S. C. . . . Village notables come to the grocery store to break the news to the hero that he has been chosen King of the May. L. to r., Paul Hinshaw (Vicar Gedge); Jerome Zidak (Mayor Upfold); Phyllis Althof (Lady Billows); Kalem Kermoyan (Superintendent Budd); Marni Nixon (Miss Wordsworth). (U. S. C. Photography Dept.)

Two Notable Series

Among the important events have been the free Sunday afternoon concerts at the Los Angeles County Museum, and the Sunday half-hour "Music of Today" broadcasts over Warner Bros. station KFWB. The Museum programs, sponsored by the Museum's Educational Division, the Los Angeles County Museum and Board of Supervisors, have included a wide range of music, stylistically and in differing instrumental and vocal ensembles. Among the groups heard have been the American Art, Baker Piano, Compinsky, Hollywood, Seidel and Waldo Latin-American Quartets; the Philharmonic Piano, Sesson-Kievman-Posella and Wade Trios; the U.S.C. Madrigal Singers and vocalists Olive Mae Beach and Lucy Andonian. In addition to many classical works, and all-Beethoven and all-Schubert programs, scores by Debussy, Dohnanyi, Luis Gianneo, Ferde Grofé, Sol Kaplan, Kodaly, Miaskowsky, Reger, Shostakovich and Villa-Lobos have been heard. This free series will be followed this winter by 10 more programs, with additional stress on baroque and romantic works.

After 57 broadcasts during the past 16 months, Julius Toldi's remarkable contemporary music programs have unfortunately again been temporarily suspended, pending working out of more satisfactory arrangements with Local 47 of the AFM and financing of the programs offered by KFWB on a sustaining basis. It is to be sincerely hoped that this interruption will be only temporary.

Dance and Opera Events

In the dance field Los Angeles has not been overly blessed, the somewhat perfunctory series of 10 performances by the Ballet Russe being the classical highlight, and Carmelita Maracci's recital under Mary Bran's auspices being the chief solo program of importance. Irwin Parnes' annual International Folk Dance Festival was this year more selective and better staged than previously. The initial essays of a new group, the Negro Classical Ballet, were of more importance by intent than actual quality, but showed that their innate sense of rhythm and delight in dance could, under consistent training, flower in classical ballet.

Two operatic items of note were the Hollywood Opera Reading Club's gaily staged, finely sung presentation of Don Pasquale (with Ralph Isbell in the title role, and Francis Barnes, Bresee Westmoreland, Bonnie Murray and Chris Ortiz) and the local premiere of Goldmark's The Cricket on the Hearth, presented by the Euterpe Opera Reading Club with Marni Nixon, Robert Kiber, Ralph Isbell, Alberta Holter, William McDougall and Elaine Tavano as the Cricket.

Walter and Monteux Lead San Franciscans

By Mrs. Francis H. Redewill

SAN FRANCISCO.—Bruno Walter's first appearance here since 1946, conducting the San Francisco Symphony in the "triple subscription" series at the Opera House on Dec. 15, 16 and 17, were events of major proportions, with memorable interpretations of the Beethoven "Eroica" Symphony, the Mozart Symphony in G minor; and the "Christmas" Concerto Grosso of Corelli, which had highlights in excellent group and solo work by Boris Blinder, cellist, Naoum Blinder and William Wolski, violinists.

Lili Kraus, pianist, made her first San Francisco appearance with the San Francisco Symphony under Pierre Monteux, in the Mozart E flat Concerto, showing gifts of fluency and charm.

The Bela Bartok Concerto for Or-

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chestra was superbly performed by Monteux and his forces.

The fourth subscription series programs, Dec. 8 and 10, were triumphant occasions for Monteux. The conductor left afterward for a six weeks' holiday in the east.

Grant Johannesen, pianist, appeared on these programs in a clean-cut performance of the Schubert-Liszt "Wanderer" Fantasy. Virgil Thomson's film score, Louisiana Story, was highly spiced and original fare.

Old-time Concert

The "Classic Interlude" concert of the orchestra transported the audience back to the days of powdered wigs and hoop skirts. The first program in a series of four, offered a Ballet Suite by Gluck, the concerto for Oboe and Strings by Cimarosa-Benjamin with an excellent soloist, Merrill Remington; Symphony in C major by Boccherini and Madrigals by Monteverdi. These works were given by the smaller orchestra in the intimate confines of the Veterans Auditorium. Other solo parts were contributed by Putnam Aldrich, harpsichordist; Naoum Blinder, violinist and Murray Graitzer, flutist.

The Young People's Concerts introduced a new conductor to the series, Kurt Herbert Adler, on Dec. 10. Alexander Fried was commentator and Rae Deane Spaulding appeared as soloist in the first movement of the Grieg Piano Concerto. Beethoven, Sibelius, Copland and Schubert scores found Adler's readings most acceptable. Antonio Sotomayor, artist-illustrator, was programmed in connection with Weinberger's Polka and Fugue from Schwanda.

Ballet-loving San Franciscans flocked to the Opera House for the ten performances of the eleventh series given here by the Ballet Russe de Monte Carlo, presented by the Opera Association Concert Division. New productions added interest: Paquita, breath-taking in its constantly changing choreography; Mute Wife, deft and amusing; Birthday, nostalgic; and Rodeo, exciting in the folk manner. Conductors Lucien Cailliet, Paul Strauss and Claude Monteux (*fils de Pierre*) with an augmented orchestra gave splendid assistance from the pit.

"Dollar Opera" Series

The Pacific Opera Company, which impressed the local world a year ago with its successful "Dollar Opera," again took over the Opera House for a series under the able conductorship of Arturo Casiglia. This almost entirely local company provided good entertainment in the third season of "popular opera." Selma Kaye, soprano; David Poleri, Walter Fredericks, Ernest Lawrence, tenors; and Kyrill Borissow, baritone, imported from eastern opera companies, bolstered up important corners and made excellent offerings of Tosca, Faust, Carmen, La Traviata, Cavalleria and Pagliacci. But several operas used mostly local leads. The Barber of Seville introduced Francis Barnes, baritone, who ranks high both as actor and singer; Madame Butterfly used the California Japanese soprano, Tomiko Kanazawa. Sopranos Virginia Blair, Enrica Polesi, Eileen Scott, Lina Gastoni, Martina Zubiri; contraltos Consuelo Gonzales and Emogene Cornwell; tenor Joseph Tissier; baritones Vittorio Weinberg, Antonio Meloni, Charles Goodwin, Max Lorenzini and Colin Harvey (to mention only a few) are all San Franciscans. Verna Osborne sang the lead roles in Faust and La Traviata, proving skilled both in acting and vocalism. Gaston Usigli, as guest conductor, took over for the Faust productions, excellently handled in every detail.

Manhattan Concert Calendar

(CH, Carnegie Hall; CRH, Carnegie Recital Hall; TH, Town Hall; TiH, New York Times Hall; CFCH, Carl Fischer Concert Hall; M, morning; A, afternoon; E, evening.)

Jan. 15. New York Philharmonic-Symphony, Mitropoulos conducting, Szymon Goldberg, violinist, soloist, CH, A; Marian Anderson, contralto, CH, E; Eula Beal, contralto, TH, A; New Friends of Music (Pro Arte quartet, Patricia Neway, soprano; John Wummer, flutist), TH, 5:30 p.m.; Miklos Schwalb, pianist, TH, E; Sara Mulcare, pianist, TiH, A; Marie Arakian, soprano, TiH, E; Nathaniel Dickerson, tenor, CRH, 5:30 p.m.

Jan. 16. Indianapolis Symphony, CH, E; Musicians Guild, TH, E; Juilliard String Quartet, TiH, E.

Jan. 17. Philadelphia Orchestra, CH, E; John Ringgold, pianist, TiH, E; Listeners Music Course, CFCH, 5:30 p.m.

Jan. 18. Simon Barere, pianist, CH, E; American International Singers, TH, E; Ken Robey, new talent concert, CRH, E.

Jan. 19. New York Philharmonic-Symphony, Mitropoulos conducting, Zino Francescatti, violinist, soloist, CH, E; Samuel Dushkin, violinist, TH, E; Wilma Thompson, mezzo-soprano, TiH, E; Ken Robey, new talent concert, CRH, E.

Jan. 20. New York Philharmonic-Symphony, Mitropoulos conducting, Zino Francescatti, violinist, CH, A; Michelangeli, pianist, CH, E; Paul Doktor, violist; Lizabeth Pritchett, mezzo-soprano, TH, E; Henri Honegger, cellist, Bach solo suites, TiH, E; Calvin Harris, tenor, CRH, E.

Jan. 21. Georges Enesco, Yehudi Menuhin and symphony orchestra, CH, A; Helen Elias, violinist, CH, 5:30 p.m.; New York Philharmonic-Symphony, Leonard Pennario, pianist, CH, E; Leslie Chabay, tenor, TH, 5:30 p.m.; Golden Hill Chorus, TH, E; International Music Lovers Guild, TiH, E.

Jan. 22. New York Philharmonic-Symphony, Mitropoulos conducting, Zino Francescatti, violinist, CH, A; Alexander Brailowsky, pianist, CH, E; Cathalene Parker, mezzo-soprano, TH, A; New Friends of Music (Lotte Lehmann, soprano, and Paul Ulanowsky, pianist), TH, 5:30 p.m.; Francis Poulenc, composer-pianist; Pierre Bernac, baritone, TH, E; Lucille Rothman, pianist, TiH, A; NAACC, TiH, E.

Jan. 23. Vladimir Horowitz, pianist, CH, E; Maria Rubini, soprano, TH, E; Hershy Kay Strong Ensemble, TiH, E; League of Composers, CFCH, E.

Jan. 24. Stanislaus Niedzielski, pianist, CH, E; Luigi Silva, cellist, TiH, E; Listeners Music Course, CRCH, 5:30 p.m.

Jan. 25. Heifetz, violinist, CH, E; Rosalyn Tureck, pianist, TH, E; Anne Gorman, song recital, CFCH, 5:30 p.m.

Jan. 26. New York Philharmonic-Symphony, Mitropoulos conducting, Robert Casadesus, pianist, CH, E; Freda Trepel, pianist, TH, E; Isabelle Hanigsberg, soprano, TiH, E; Carol Lee Eshak, pianist, CRH, E.

Jan. 27. New York Philharmonic-Symphony, Robert Casadesus, pianist, CH, A; Heri Senofsky, violinist, CH, E; Joseph Schuster, cellist, TH, E; Henri Honegger, cellist, TiH, E; Joanne Lok and Will Anthony Madden, song and drama, CRH, E.

Jan. 28. New York Philharmonic-Symphony, Mitropoulos conducting, Whittemore and Lowe, duo pianists, soloists (Pension Fund Concert), CH, E; Jeanne Pengelly, soprano; David Ouchterlony, organist, TH, A; Hilda Forteza, pianist, CRH, E.

Jan. 29. New York Philharmonic-Symphony, Mitropoulos conducting, Robert Casadesus, pianist, soloist, CH, A; Sidney Foster, pianist, CH, E; Lotte Lehmann, soprano, TH, A; New Friends of Music (Bach Aria Group), TH, 5:30 p.m.; Irene Rosenberg, pianist, TH, E; Frances Chesno, violinist, assisted by Otto Herz, pianist, TiH, A; Robert McFerrin, baritone, TiH, E; Edna Ricks, mezzo-soprano, CRH, A; Elizabeth Kalajian, soprano, CRH, E; New York Flute Club, CFRH, 5:30 p.m.

Jan. 30. Vronsky and Babin, duo pianists, CH, E; Little Orchestra Society (Italo Tajo and Philip Frank, soloists), TH, E; Juilliard String Quartet, TiH, E.

Jan. 31. Philadelphia Orchestra, CH, E; Dorothy Siegfried, soprano, TiH, E.

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NEW YORK CONCERTS: Elektra Stirs in Philharmonic Hearing

Mitropoulos Leads Dramatic Concert Performance

CARNEGIE HALL

N. Y. Philharmonic Orchestra, Dimitri Mitropoulos conducting, and co-artists, Dec. 22, E.—One of the most impressive musical events of this or any season took place when Mitropoulos with the Philharmonic orchestra and a score of distinguished soloists gave a concert performance of Richard Strauss' Elektra. His interpretation of the gigantic score, perhaps Strauss' most important creation, was as memorable as it was perfect. The dramatic impact of these burning, passionate pages was evoked with stunning dynamism and yet with an economy of expression that left the audience shaken.

Astrid Varnay was Elektra. She had made the part so much her own, musically and vocally, that the enormous demands were mastered to the very end with a superb freshness of vocal delivery. Her interpretative skill made one forget the lack of a scenic production. It was a superb and masterly effort. The Klytemnestra of Elena Nikolaidi also has to be counted among the outstanding interpretations of this extraordinary evening. The dark, voluptuous voice of the artist, her gift of characterization, made her the incarnation of evil, as it should be. Irene Jessner as Chrysothemis sang with consummate artistry, as did Herbert Janssen as Orestes in the incomparable lyric duet with Elektra. Frederick Jagel made Aegisthos a convincing character portrait. In smaller but equally important assignments, there were heard Michael Rhodes, Miriam Stockton, Edith Evans, Elinor Warren and Beverly Dame. The enthralled audience gave vent to its enthusiasm in a prolonged ovation at the close. H. W. L.

Dec. 29, E.—Mitropoulos in this concert conducted three contemporary works and Brahms' Symphony No. 4. The latter received a reading which was peculiarly disjointed. Superimposed upon it was a complexity not called for and an intellectualism which often destroyed its melodic beauty; the result was to cut up phrases and stress rhythmical patterns usually treated as accompaning elements. Mr. Mitropoulos' intensity gave power to this interpretation without being convincing.

The evening opened with Philip Greeley Clapp's Overture to a Comedy, music rooted in the neo-romantic world, well orchestrated but not too weighty in its thematic content.

With Oscar Levant as soloist Honegger's Concertino for piano and orchestra was given—a composition which, compared with later works of the master, appears as rather precious and affected. Harmonic spices and rhythmical tricks do not make up for the lack of genuine music. Mr. Levant closed the evening with Khachaturian's Concerto for piano and orchestra, in which he proved himself to be rather stronger as a personality than as a pianist, nevertheless giving to his assignment authenticity and interpretative power. H. W. L.

Jan. 5, E.—Rudolf Serkin, the soloist of the Philharmonic concert under Mitropoulos, played Max Reger's Piano Concerto in F minor, op. 114, with a masterly grasp of its manifold difficulties. The work is of gigantic proportions, its stature deriving more from its structural grandeur than its thematic content. Reger, the last link of a romantic development which found its peak in Brahms, is especially effective in smaller forms. In the piano concerto he appears at times a titan on legs of clay, though in the slow movement the introspective mood of this song of resignation is very genuine and touching. Mr. Serkin and Mr. Mitropoulos made the performance a memorable event in spite of the shortcomings of the composition.

The concert opened with a beautiful transcription by Reger of Bach's chorale-prelude, "O Man, Bewail Thy Grievous Sin." Schumann's Symphony No. 1 in B flat major, opened the second half in a reading which, despite certain untraditional liberties, was entrancing in its freshness. Richard Mohaupt's Town Piper Music, a humanly warming piece of descriptive music, was the effective closing number. H. W. L.

Philadelphia Orchestra, Leonard Bernstein conducting, Jan. 3, E.—The Philadelphians treated an enthusiastic audience to an evening which happily combined modern and classical music. With Alexander Hilsberg and William Kincaid, violin and flute, respectively, and himself as the piano soloist, Bernstein gave a transparent and poetic reading of Bach's Brandenburg Concerto No. 5.

Hindemith's Concert Music for string and brass instruments, op. 50, has monumental effects in its juxtaposition of the divergent orchestral colors as well as its dramatic and lyric thematic material. The technical mastery of Hindemith draws every effect from this unusual combination. The conductor was a convincing interpreter of the interesting score.

Excerpts from Berlioz' dramatic symphony, Romeo and Juliet, closed the evening, played with admirable tonal variance, well revealing the astounding pioneer work of Berlioz in evolution of the contemporary orchestra. H. W. L.

Alexander Borovsky, Dec. 16, E.—An encompassing program, superbly played by Alexander Borovsky, included three Bach numbers and the Sonata in A by D. Scarlatti, the Beethoven "Waldstein" Sonata, Olivier Messiaen's Premiere Communion de la Vierge, three Visions Fugitives by Prokofieff, and a Chopin group. All these widely divergent styles were presented in a manner eloquent of long and intelligent study of their characteristic means of expressing the poetry of sound. The audience received Mr. Borovsky's playing warmly. B. N.

N. Y. Oratorio Society, Dec. 17, 7:50 p.m.—The 126th presentation of Handel's Messiah attracted a large audience, as performed by soloists, chorus and orchestra under the direction of Alfred Greenfield. The sometimes debatable Coopersmith unabridged edition was used. The added ornamentation in various solos seemed at times to weaken rather than to beautify the melodic line, and the transfer of Rejoice Greatly, with its rhythmic alteration, to tenor, gave the listeners a succession of low airs

TRAVEL SNAPSHOT . . . Four visitors from the U. S. before the Amphitheatre in Verona, Italy, scene of opera performances. L. to r., Mrs. Nino Martini, Nino Martini, tenor, Licia Albanese, soprano, and Robert Merrill, baritone, the latter two of the Metropolitan.

with only the soprano recitatives at the close of the Pastorale. The soprano was assigned passages that would have sounded more gracious in the original contralto.

All the soloists turned in sincere, musicianly interpretations. Ellen Faull used her notable voice with clarity and ease; I Know That My Redeemer Liveth was warmly projected. Howard Jarratt, substituting for indisposed Ernest McChesney, did an excellent job. His voice sounded at moments rather small for the more heroic middle register singing, but his line, clean attack and interpretative skill were outstanding. There was also a splendid young bass, Yi-Kwei Sze, whose singing was admirable in most of his arias, especially in For Behold, Darkness Shall Cover the Earth, and The Trumpet Shall Sound. Why Do the Nations? is still somewhat beyond his grasp, but his ability to prolong almost impossible phrases was phenomenal. The contralto, Jean Madeira, of the Metropolitan, made a handsome appearance and delivered her assignment earnestly but did not on this occasion exhibit the lustre and rich quality of voice which Messiah requires.

The chorus, routined and sure, had a great deal more tonal body than was utilized. Dr. Greenfield, perhaps wisely, has fined down the tumultuous singing of other years into a clear, balanced fabric, permitting the inner contrapuntal parts to sound as distinctly in the vocal ensemble as in the instrumental. The players were usually well in hand, a few slips in the orchestral work evidencing by quick recovery the conductor's sure control. Hugh Porter, at the organ, and Harrison Potter, at the piano-harpsichord, were assets in the fine total effect. M. C.

Norman Secon, Dec. 18, 5:30 p.m.—The pianist's list included works by Buxtehude, Dussek, Rachmaninoff, Franck, Chopin and Liszt, and a modern Spanish group. The opening number, the Buxtehude organ Prelude and Fugue in D minor (transcribed for piano by Prokofieff), was reflectively rendered, although with rhythmic looseness, and gave promise of good things to follow. These included a Sonata by Dussek, an absorbing and introspective piece, departing from the usual in being written in two movements, Rachmaninoff's Variations on Corelli's La Folia, Franck's Prelude, Chorale and Fugue and items by de Falla, Chopin and others. Mr. Secon's playing has merit and color; he shows promise of developing into one of the better younger pianists if he continues in the direction in which his course is now set. D. B.

Alexander Uninsky, Dec. 19, E.—Dividing his program between Chopin and Debussy, Alexander Uninsky played the former's Fantasy, D flat Nocturne, A minor Mazurka Op. 17, No. 4), G minor Ballade, Berceuse, Barcarolle and B minor Scherzo; and the latter's Reflets dans l'eau, three etudes, La Serenade Interrompue, Ce qu'a vu le vent d'Ouest, La Terrasse des audiences du clair de lune, and Feux d'artifice. The pianist played with polish and complete technical freedom, with tonal characteristics that were beautifully adapted to the various pieces under his fingers. His Debussy was more convincing than his Chopin. Some inexplicable tempos, accents and phrasings marred such things as the Ballade and Mazurka, whereas there was a mental affinity with the Debussy works that resulted in smooth, idiomatic playing. Few pianists would be able to match the delicate colors Uninsky brought to Reflets dans l'eau, or the magnificent virtuosity in the etudes. R. K.

Collegiate Chorale, Dec. 27, E.—Alfredo Antonini conducted this group in a program of rare worth, as guest leader in the absence of Robert Shaw in Europe. The annual yuletide program included Vivaldi's "Gloria" Mass, Vaughan Williams' Magnificat, Haydn's Mass in D minor, and an assortment of carols including a new one, Dost Thou in a Manger Lie? by M. Searle Wright, who was present.

The characteristics of each work were illuminated in glowing tone by the Chorale under Mr. Antonini's direction. Soloists were Susanne Freil, Heather Moon, Florence Kopleff (for the Vivaldi number), Miss Kopleff (in the Vaughan-Williams excerpt), Miss Kopleff, Amri Galli-Campi, William Hess, and Clifford Harvuot (in the Haydn Mass). S. R.

Marilyn Meyer, Dec. 28, E.—The pianist, who made a successful debut as a prodigy several seasons ago, returned to the New York concert stage. Her best playing was done in Bartok's Three Bagatelles, Soir à la Campagne, and Burlesque, op. 8C, in which she captured the spirit and style of the composer to the full. She has good fingers, and her technical ability is unquestionable. But for bigger works, such as Chopin's Fantasie, op. 49, and Beethoven's "Appassionata," her physical strength is insufficient and she lacks grandeur of conception. The program started with two sonatas by Scarlatti, the Chromatic Fantasie and Fugue by Bach and two Brahms pieces, and closed with two works by Liszt. A sizable audience gave generous applause. H. W. L.

Original Don Cossack Chorus, Serge Jaroff, director, Jan. 4, E.—This program contained some highly effective

(*Continued on page* 24)

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NEW YORK CONCERTS

(*Continued from page 23*)

choral singing, outstanding for its wide dynamic range and variety of tonal color, although the latter seemed to exist primarily for its own sake, rather than as an outgrowth of the music itself. The all-Russian program again included traditional music both sacred and secular, ranging from ancient religous chants to boisterous comic songs. The remarkable melodic flow and modal harmony of these pieces did not always result in the musical variety it should have. Regrettably, sameness was gained by the use of certain overworked vocal "tricks" and frenetic, exaggerated climaxes. Two spectaular dances by John Kozak and Nicolai Botschko, accompanied by the chorus, were applauded enthusiastically. G. B.

TOWN HALL

Marjorie Lawrence, Dec. 15, E.—The notable soprano, formerly of the Metropolitan Opera, appeared in a program long and exacting, opening with Beethoven's Ah! Perfido and climaxed with Isolde's Narration from Tristan and Isolde. There were also three groups of songs in French, German and English. At this recital she sang standing, supported by a metal frame upon which she rested her arms, rather than seated as in previous appearances.

Her voice, of a rich radiant warmth, was glorious in volume and as ever backed by a sound technique. Whatever she sang, Beethoven, Ravel, Brahms, Strauss, or Wagner, she left no doubt with her enthusiastic audience that she was a great singer and a consummate artist. Miss Lawrence's finished art combined with her vital personality to make her recital one of the music events of the season. Paul Meyer was the skilled accompanist. W. A. T.

New York Philharmonic - Symphony, Leopold Stokowski conducting, Dec. 17, 11 a.m.—This was the third and final program of the elementary series, and it had as special attraction the appearance of a Santa Claus who told stories of interest to the tots. The musical program included the Valse from Tchaikovsky's Serenade for strings, op. 48; Mozart's Sleigh Ride No. 3 from the suite (K. 605); Haydn's Toy Symphony; Walter Hendl's amusing The Little Brass Band, with Jay Fassett as narrator, the Procession of the Sirdar by Ippolitov-Ivanoff, and of course the "Everybody Sing," devoted to Silent Night and Jingle Bells. D. K.

Anthony Zungolo, U. Y. debut, Dec. 17, A.—The violinist, formerly a member of the Philadelphia Orchestra and later soloist with well known orchestras, gave a wide-ranging list including a Campagni-Bonelli Andante and Presto (first performance in New York); the Paganini-Wilhelmj Concerto in D major; Dr. Herman M. Parris' Suite in E minor for violin alone (U.S. premiere); the Chopin-Sarasate Nocturne in E flat; De Falla-Kreisler Danse Espagnole; Ravel-Kochanski Pavane; Paganini's 13th Caprice for solo violin; and Gypsy Airs by Sarasate.

Mr. Zungolo exhibited an excellent degree of musicality and intelligence, and a sensitive interpretative warmth as well as technical endowments of a superior order. Particularly commendable were his full, vibrant tone, suppleness in bowing and surety of intonation.

BROOKS SMITH gives his first New York recital in Town Hall on Feb. 5; a novelty will be the premiere of a Pastoral Prelude by Louise Talma, written especially for Mr. Smith. Besides giving solo concerts, the pianist has been assisting artist to Francescatti, Bampton, Risë Stevens and others. (Photo—Abresch)

Trapp Family, Dec. 17, 5:30 p.m.—The matinees of Christmas music by the Trapp Family have come to be a seasonal feature for New York. This year the group, conducted by Father Franz Wasner, wrought their usual wholesome magic, with beautiful and traditional music, simply and reverently sung, or played on ancient instruments, the singers clad in colorful Tyrolean costumes. Repeated from their first Christmas program here ten years ago were Sweelinck's Born Today, Hirten auf um Mitternacht, arranged by Father Wasner, Virgin's Lullaby from Salzburg, and Stille Nacht. A Hugo Wolf number, from the Geistliche Choere, was given first American performance. The same program was given on the following afternoon. M. L. S.

Jennie Tourel, Dec. 17, E.—Miss Tourel with Erich Itor Kahn at the piano repeated their memorable interpretation of Hindemith's Marienleben, first performed last season here in its new version. A large audience again paid enthusiastic tribute to the masterly delivery of this difficult assignment. Miss Tourel's vocal virtuosity and outstanding musicality, together with Mr. Kahn's understanding interpretation of the piano part, resulted in a reading of convincing authenticity. For one listener, the interpretation surpassed the work in importance and significance. H. W. L.

The New Friends of Music, Dec. 18, A.—The Albeneri Trio provided a program which combined Brahms' piano trio in C minor, op. 101, with the same composer's Clarinet Trio in A minor and Mozart's Piano Trio in E major (K. 542). Messrs. Ciompi, Heifetz and Erich Itor Kahn, with Reginald Kell replacing Mr. Ciompi in the clarinet trio, gave these works readings which were of a high musical and technical standard. The audience accorded generous applause to each of the program numbers. H. W. L.

Josef Marais and **Miranda,** Dec. 18, E.—The folk singers from the South African Veld, who appeared in a radio

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series over the Mutual Broadcasting System several years ago, gave a recital of characteristic works. The program consisted of South African folk music, delightful in its simplicity, as well as a variety of songs culled from the folk music of other countries, including America. The excellent artists sang with style, poise and charm, to the delight of an appreciative audience.
W. A. T.

Sara Kaufman, N. Y. debut, Dec. 19, E.—Miss Kaufman was introduced in an unusual list which included three songs, the work of her accompanist Paul Weiner, based on compositions of Brahms for organ, and an arrangement of the last part of Mahler's Das Lied von der Erde with two-piano background. Ravel's Deux Melodies Populaires Grecques, and Spanish, Italian and English numbers completed her offerings.

Miss Kaufman has a mezzo-soprano voice of good natural quality, and her interpretations show intelligence and feeling, although there we[illegible] lapses into rather colorless passages; this, perhaps, was due to inexperience and nervousness. She did well by her difficult assignment in the Mahler excerpt, though the orchestral background was lacking. In this, Mr. Weiner was assisted by Jascha Zayde at a second piano.
D. T.

Augusta Romani, N. Y. debut, Dec. 21, E.—Not only have piano recitalists been plentiful this season, but many have maintained an unusually high average of artistry. Another of outstanding calibre came before New York audiences when Augusta Romani played Scarlatti sonatas, and one by Haydn, Debussy's Estampes, a Chopin group, and several Scriabine numbers, including the Fourth Piano Sonata and Five Preludes, op. 74. Excellent technic and musicianship are Miss Romani's, and a fine gift of individuality. The mood of each work was conveyed with appropriate color, and with a surety surprising in one on the threshold of a career.
D. B.

Helen Alexander, Dec. 22, E.—The soprano was heard in a rounded and worthwhile program, consisting of an early Italian group, three German lieder, and followed by the E Susanna and Dove Sono from Mozart's Le Nozze di Figaro. A French-Spanish collection, and a group sung in English completed the evening.

Mme. Alexander is an accomplished artist musically, and used her intimate-sized resources to their best limits. Her sense of timing was beautiful, making her precise, clear, often poignant delivery even more effective. Especially well done were the arch Le coeur de ma mie de Jaques-Dalcroze, the wonderful and exacting Nana of De Falla, and the whimsical Lemon-Color Dodo, by Irving Mopper. The soprano was very well received by those present, but such fine work deserved a far larger audience. Romano Romani was the accompanist.
E. S. B.

Edith Bown, N. Y. debut, Dec. 23, E.—The pianist opened her recital with Handel's Passacaglia, following it with Mozart's Fantasia in C minor, and two sonatas by Scarlatti, and ending her first group with Brahms' Variations and Fugue on a Theme of Handel. This represents quite an assignment even for a seasoned performer, and it spoke well for Miss Bown's talent that she faced well the demands put upon her. She

(Continued on page 26)

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NEW YORK CONCERTS

(Continued from page 25)

has good fingers and a reliable technic. Certain shortcomings of her interpretation will probably be corrected with more experience. She is especially good in atmospheric numbers such as Debussy's La Terasse des audiences de Clair de Lune and L'Isle Joyeuse. As a first performance, she played Paul Tuft's Andante and Allegro, closing her recital with a Chopin group. An appreciative audience gave her work a warm reception. H. W. L.

Mary Garden and **Martial Singher,** Dec. 26, E.—Miss Garden was greeted by a large and enthusiastic audience in her New York appearance, which brought to a close a tour of 25 American cities sponsored by the National Arts Foundation. She regaled the listeners with anecdotes of her colorful career, made a charming appearance in a coral lace gown, and seemed to enjoy the role of raconteur as much as the audience did her talk.

Martial Singher, baritone of the Metropolitan Opera, sang a group of Debussy songs before the soprano's appearance. After she spoke, Carlton Smith, head of the National Arts Foundation, read questions from the listeners for Miss Garden to answer. The lecture-recital closed with the Fountain Scene from Debussy's Pelléas and Mélisande, in which Mr. Singher sang the leading male role and Miss Garden recited and acted out the lines which Mélisande sings. Virgil Thomson, music critic of the New York Herald Tribune, introduced Miss Garden to the audience. John La Montaine was the evening's acompanist. It was announced that the National Arts Foundation will sponsor Miss Garden's reappearances in the fall. W. A. T.

Melvin Ritter, Dec. 28, E.—The concertmaster of the Tampa Symphony Orchestra gave his second recital in New York; his last appearance here was three years ago. His interesting program included the first New York performances of compositions by William Kroll and Jack Schapiro and unfamiliar concertos by Haydn, Szymanowski, the Bach E major, and a number of smaller pieces.

Mr. Ritter exhibited a remarkable technical facility, a fine tone, and a prepossessing stage appearance. His program, if it did not plumb great depths, was fully enjoyed by the audience. Harry Kondaks was an excellent accompanist. W. A. T.

The Brazilian Trio, Dec. 28, E.—This ensemble, which consists of Iracema Barbosa, pianist; Hertha Kahn, violin; Cecilia Swarg, cello, gave a program of trios by Lorenzo Fernandez (Trio Brasileiro), Beethoven and Brahms.

Able, well-balanced performances were given the three works. Special interest was aroused by the Fernandez score, whose fabric is interwoven with Brazilian folksongs, and which showed melodic charm. D. L.

John Ranck, Dec. 30, E.—The young American pianist from Ohio gave a well balanced and interesting program, presenting the first public performance of Three Pieces by Charles T. Griffes, composed just before his death in 1920; and a set of Three Pieces by Fred Werle. The other numbers included works by Schumann, Beethoven, Hindemith, Bach and Dello Joio.

Mr. Ranck is highly talented and possesses a clear and facile technique, and he consistently employs a persuasive musical tone. His interpretations, although showing considerable promise and being played with deftness and taste, seemed to lack a complete maturity of insight, particularly in the Schumann and Bach works, where a uniformity of mood was predominant. He was at his best in Hindemith's Third Piano Sonata, and Dello Joio's Third Sonata, performed with imaginative insight, admirable tonal depth and persuasiveness. W. A. T.

Vienna Choir Boys, Dec. 31, A.—This colorful group of youngsters ranging from the ages of 7 to 12 gave two holiday program (the second being on the evening of Jan. 1) under the direction of Harald Hedding. As usual, the programs included sacred and secular songs as well as an operetta—Tales from Old Vienna, with music culled from Johann

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MUTUAL CONGRATULATIONS . . . Steven Kennedy, baritone, (second from left) after his recital at Stephens College, Columbia, Mo., with two Stephens students, sponsors of the event, and Dr. Peter S. Hansen, chairman of the department of music.

Strauss, and Offenbach's Herr und Madame Denis—on each. The young voices were beautifully blended and the songs were sensitively sung. In the operettas the boys were obviously at ease in their playful impersonations and seemed to enjoy themselves as much as the audience enjoyed them. R. S.

Lyell Barbour, Jan. 2, E.—After an absence of ten years from New York, during which he has been active in California and other western states, Mr. Barbour made his local re-entry before a receptive audience. To his performances the pianist brought intelligent consideration. Adequate technical equipment was evident in the main, and also good pedalling. This reviewer found Mr. Barbour's best playing of the evening in Schumann's Humoreske, op. 20, the disparate moods of its seven exacting sections receiving sensitive, understanding treatment. Among other assets was a singing tone, especially in the quieter passages.

The program began with another seldom heard work, Beethoven's Sonata, op. 10, No. 13, in D major. In this performance there was some hardness of tone, especially noticeable in *forte* passages. A Chopin group included Polonaise Fantaisie Op. 61, Nocturne, Op. 48, No. 1, in C minor, and Grande Valse, Op. 42. Completing the well-chosen printed fare was a Debussy group—Masques, La terrasse des audiences du clair de lune, and Ce qu'a vu le vent d'Ouest. Encores were granted after warm applause. H. I. B.

TIMES HALL

Anna Carnevale, Dec. 16, E.—The handsome young mezzo-soprano was at her best in her classic numbers by Scarlatti, Righini, Paisiello and Handel. Here the voice was darkly rich and warm in texture. She also sang with fluency and ease in the Neapolitan Songs and in the closing English group. The arias, Non piu di fiori, Mozart, and O don fatale, from Verdi's Don Carlos, while sumptuous at times, were interpretatively overdramatized at the expense of vocal stability. Julius Mattfeld was the accompanist. M. C.

International Music Lovers Guild, Dec. 17, E.—The organization, founded by Ernst Fischer in the interest of promoting young artists, presented as its Christmas program an evening of songs, arias and duets, performed by Louise Alberta, Gladys Spector and Florence Wiltshire, sopranos; Jacob Stein, tenor, and Mr. Fischer himself, a baritone.

Miss Spector proved the only young singer as yet of professional calibre. Her lovely voice is exceptionally well-schooled, and even throughout its wide range; she is a musician of taste and intelligence, and has a rare ability to sustain the mood of a song. The other participants showed potentialities as yet incompletely realized. Marienka Michna was an excellent accompanist. C. A. B.

Brier Stoller, N. Y. debut, Dec. 18, 5:30 p.m.—A program of more than common interest was given by the soprano, with Arpad Sandor at the piano. She commenced with Handel's Sommi Del invocation, in Frank Bibb arrangement. The difficult first group included Mozart's Un Moto Di Gioja; Bach's Schafe Können sicher weiden and a Grétry Ariette. Brahms and Hugo Wolf lieder, with the weighty aria from Gounod's La Reine de Saba completed the first half. Debussy, Poulenc and Ravel made up the after intermission groups with contemporary songs in English closing the printed selections. These last were compositions of Douglas Moore, William Schuman, Virgil Thomson, Charles Ives and Samuel Barber. Miss Stoller's musicality is more advanced than her vocal production which has, nevertheless, potentials for great effectiveness. M. C.

Willa Cotten, N. Y. debut, Dec. 19, E.—The soprano offered a program of songs by Respighi, Schubert, Brahms, Hahn, Debussy, Georges and Ravel, the aria, O Zittre Nicht, from The Magic Flute, and a final English group, which included the first performance of Marguerite Wood's impressionistic song, Expiation.

Miss Cotten's voice is sweet-toned and warm, but as yet insufficiently developed. It betrayed a lack of focus and breath support, particularly in the upper register. Her interpretations were somewhat too cautious to be fully convincing. While she evoked an effective serenity of mood in Schubert's Nacht und Traüme, the vitality needed for a telling traversal of the same composer's Lachen und Weinen and Debussy's Mandoline was lacking, as was the inherent dramatic intensity of the Mozart aria. Owen Anderson was the accompanist. C. A. B.

Goldsand Continues Chopin Series

Robert Goldsand on Dec. 12 gave the second of his six-program Chopin series at the Kosciuszko Foundation. The Variations on the Rondo from Herold's Ludovic in B flat, op. 12, and the Twelve Etudes, op. 10, were the focal points of this list; Nocturnes, Waltzes, Mazurkas and other shorter numbers made up the opening and closing groups. Mr. Goldsand again was in fine form, playing with varying color and mood. M. L. S.

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Claudio Arrau arrived in New York on Dec. 21 after a world tour of four continents in one year. The middle of this month he begins his ninth consecutive tour of the United States, extending through April.

MUSICAL JOTTINGS

The annual New Year's Honors List of **King George VI** included awards of Commander of the British Empire to **Lionel Tertis,** viola player, and **Leon Goossens,** oboist (brother of the conductor) and Dame Commander to **Mme. Adeline Genee,** president of the Royal Academy of Dancing for her service to the British ballet. . . . On Tuesday evening, Jan. 17, the "Met" will be the scene of an unusual concert—consisting of rare items of the past from the records collection of **"Wally" Butterworth,** conductor of the ABC network program, Voices That Live. . . . **Jascha Heifetz** is making his debut (for a day) as a conductor on the afternoon of Jan. 15 with the Oklahoma State Symphony, simultaneously playing **Bach's** A minor Violin Concerto with the ensemble. . . .

When **Rose Bampton** and her husband, **Wilfred Pelletier,** christened their new home in Greenwich, Conn., recently, the **Quatuor Alouette,** French-Canadian foursome, flew down from Montreal to sing the folksong A la Claire Fontaine, after which the house is named. . . . **Elisabeth Schumann,** recently returned from a European tour, will repeat her London lieder recital at Town Hall on Feb. 4, with **Bruno Walter** at the piano. . . . **Gladys Swarthout** flies to Hawaii right after her Jan. 14 concert in Pittsburgh in order to make five appearances. . . .

La Scala opened its season with La Boheme—the first time in years this formal occasion had not been consecrated to **Verdi**—and an American news photographer enlivened the occasion with a flash bulb, also an innovation. . . . **Helen Traubel** was voted "woman of the year in music" in the annual Associated Press poll—the only feminine figure to be thus honored twice. . . .

Albert Spalding will retire from the concert platform next spring after a final June solo appearance with the New York Philharmonic at the Lewisohn Stadium, in order to devote himself to composition and writing. . . .

Folk singers invaded Thespis' realm: **Josh White** and his son, **Josh White, Jr.,** appeared in leading speaking roles in the play, How Long Till Summer, which opened on Broadway Dec. 27, and **Burl Ives** enacted with credit an important role in the all-star production of **Goldsmith's** She Stoops to Conquer, at the New York City Center. . . . **Jean Dickenson,** soprano, and her husband, **Dan Marcy,** announced the birth of a daughter, Cecelia. . . . **Blanche Thebom,** "Met" mezzo, awarded the first of the $1,500 scholarships she established for promising operatic students to **Helen Laird,** 23, dramatic soprano, of Sheridan, Wyo., the judges being **Mark Schubart, John Briggs** and **Celius Dougherty.** . . .

The **Earl of Harewood** was announced as a governor of Opera, Ltd., an English organization designed "to encourage and promote the study, knowledge and practise of operatic art in Great Britain and elsewhere". . . . **Dr. Chevalier L. Jackson** was elected president of the newly formed Philadelphia Civic Grand Opera Co. . . .

The Pittsburgh Civic Light Opera Ass'n. made public the news that it would build an amphitheatre costing a million dollars with a removable roof, half of the cost to be provided by a trust set up by **Edgar J. Kaufmann,** merchant and music patron of that city. . . . **Sir Thomas Beecham** and **Lady Beecham** sailed for London on the Queen Elizabeth on Dec. 29 after a two months' tour including appearances in Dallas, San Antonio, Houston, Washington and Toronto. . . . **Leonard Bernstein** is reported completing an incidental score for a forthcoming revival of **Barrie's** Peter Pan on Broadway. . . . **Yehudi Menuhin** is celebrating his 25th year before the public (he bowed at 8) in a concert with his sister **Hephzibah** in San Francisco. . . . **Mary Garden** concluded her lecture tour, undaunted by a slight fall in Chicago which resulted in some ligament sprains. . . .

An honorary life membership in the AFM was conferred upon **President Truman** by **James C. Petrillo** and **William Green.**

Mary Bothwell, soprano, was named chairman of the entertainment committee for the Saratoga Springs Humanitarian Foundation, which will hold its first Diamond Ball in the coming Spring at the Waldorf. . . . **Sol Hurok,** the manager, underwent an emergency appendectomy during the holidays. . . . **Sir Adrian Boult** has been appointed permanent conductor of the London Philharmonic Orchestra. . . .

The **League of Composers** is launching a series of evening programs at Carl Fischer Hall on Jan. 23 at which publishers will present programs of their composers' works to audiences of invited interpretative artists, the idea being to acquaint one with t'other. . . . A concert at Carnegie Hall will be given on Feb. 10 to provide a hospital for the French town of Charmes-sur-Moselle, the citizens of which held their bridges against the invaders for a day, thus saving many U. S. lives; program is sponsored jointly by the 75th Division Foundation, made up of veterans of that outfit, and the Royal Arcanum. . . . **Vaughan Williams** has composed a new cantata, Folk Songs of the Four Seasons. . . . **Jacques de Menasce, composer,** is among the regular contributors for La Revue Internationale de Musique, revived after ten years in Paris. . . .

R. M. K.

26th Naumburg Competition

Plans for the twenty-sixth annual Naumburg competition were announced recently by Walter W. Naumburg Musical Foundation. Once again the winning artists will be presented in a Town Hall debut recital sponsored by the Foundation during the 1950-51 season.

The competition is open to pianists, violinists, violists, cellists and singers between the ages of sixteen and thirty who have not already had a New York recital reviewed by critics. A recital given in New York under the age of ten, even though press notices were received, shall not exclude the candidate.

Serving as judges in the final audition will be Wallace Goodrich, chairman, Zino Francescatti, Isidor Philipp, Leon Rothier and Chalmers Clifton.

Application blanks and rules may be secured from the Walter W. Naumburg Musical Foundation, 130 West 56th Street, New York 19, N. Y. All applications must be filed by Feb. 1, 1950. Preliminary auditions will be conducted during the month of March, 1950. Final auditions will be held on April 3 and 4, 1950.

NEW RECORDS IN REVIEW

Orchestral

BEETHOVEN: Symphony No. 2. Monteux and San Francisco Orch. Victor WDM-1325, 4 discs, $4.30.

HAYDN: Symphonies Nos. 1, 13, 28, 31, 34, 44 and 48. Sternberg and Vienna Sym. Orch. Haydn Society LP discs 1001-3, $5.95 each.

MAHLER: Symphony No. 1. Mitropoulos and Minneapolis Orch. Columbia LP disc ML-4251, $4.85.

MILHAUD: Symphony No. 1. Milhaud and Col. Broadcasting Sym. Orch. Columbia 10-inch LP disc ML-2082, $3.85.

PROGRAM OF MEXICAN MUSIC. Chavez and an orch. of American and Mexican musicians. Columbia 10-inch LP disc ML-2080, $3.85.

SHOSTAKOVICH: Symphony No. 6. Reiner and Pittsburgh Orch. Columbia LP disc ML-4249, $4.85.

TCHAIKOVSKY: Symphony No. 2. Mitropoulos and Minneapolis Orch. Columbia LP disc ML-4252, $4.85.

Instrumental

BACH: Piano Concerto in E. Louise Thyrion and Pro Musica Orch., dir. Goldschmidt. BACH: Violin Concerto in E. Ruggiero Ricci and Lamoureux Orch., dir. Bigot. Vox LP disc PLP-6630, $5.95.

BEETHOVEN: Ecossaises. MENDELSSOHN: Rondo Capriccioso. Ania Dorfmann (piano). Victor disc 49-0618, 95c.

BEETHOVEN: Waldstein Sonata. Claudio Arrau (piano). Columbia 10-inch LP disc ML-2078, $3.85.

GERSHWIN: Second Rhapsody; Variations on I Got Rhythm; Three Preludes. Oscar Levant (piano) and Morton Gould and his Orch. Columbia 10-inch LP disc ML-2073, $3.85.

GRIEG: Piano Concerto. Artur Rubinstein and Victor Sym., dir. Dorati. Victor WDM-1343, 3 discs, $3.35.

IVES: Concord Sonata. John Kirkpatrick (piano). Columbia LP disc ML-4250, $4.85.

PROKOFIEFF: Piano Concerto No. 3. William Kapell and Dallas Sym. Orch., dir. Dorati. Victor WDM-1326, 3 discs, $3.35.

SAINT-SAENS: Piano Concerto No. 4. Robert Casadesus and N.Y. Phil., dir. Rodzinski. SATIE: Trois Morceaux en forme de poire. Robert and Gaby Casadesus (duo-pianists). Columbia LP disc ML-4246, $4.85.

SCHUMANN: C major Fantasy. Rudolf Firkusny (piano). Columbia LP disc ML-4238, $4.85.

SCHUMANN: Piano Quintet. Rudolf Serkin and Busch Quartet. Columbia 10-inch LP disc ML-2081, $3.85.

Vocal

BEETHOVEN: Irish and Scotch Songs. Helen Traubel (soprano), with Coenraad Bos (piano), John Pennington (violin), and Warwick Evans (cello). Columbia 10-inch LP disc ML-2085, $3.85.

BERLIOZ: Requiem. Emile Passani Choir, with orch. dir. Jean Fournet. Columbia LP set SL-159, 2 discs, $4.85 each.

BRITTEN: A Ceremony of Carols. Robert Shaw and RCA Victor Chorale of Women's Voices, with Laura Newell (harp). Victor WDM-1324, 3 discs, $3.35.

GREAT TENOR ARIAS. Richard Tucker (tenor) with orchestras conducted by Cleva, Cooper and Pelletier. Columbia LP disc ML-4248, $4.85.

LILY PONS IN SEVEN COLORATURA ARIAS. Lily Pons (col. soprano), with orchestras conducted by Kostelanetz and Cimara. Columbia 10-inch LP disc ML-2084, $3.85.

PROKOFIEFF: Alexander Nevsky. Jennie Tourel (mezzo), Westminster Choir and Philadelphia Orch., dir. Ormandy. Columbia LP disc ML-4247, $4.85.

ROSSINI: Bel Raggio (Semiramide). Elena Nikolaidi (contralto), with Col. Sym. Orch., dir. Cleva. Columbia 7-inch microgroove 3-400, 95c.

VERDI: O Don Fatale (Don Carlos); Sleepwalking Scene (Macbeth). Elena Nikolaidi (contralto), with Col. Sym. Orch., dir. Cleva. Columbia 7-inch microgroove 3-384, 95c.

WAGNER: Die Walkuere—Duet, Act I. Helen Traubel (soprano) and Emery Darcy (tenor), with N.Y. Phil., dir. Rodzinski. Act III Complete. Traubel, Herbert Janssen (baritone), and Vocal Ensemble of Metropolitan Opera House, with N.Y. Phil., dir. Rodzinski. Columbia LP set SL-159, 2 LP discs, $4.85 each.

The overwhelming preponderance of symphonies this month results, to a large extent, from the re-recording process of Columbia relative to their LP discs. The Mahler, Milhaud, Shostakovich and Tchaikovsky symphonies date back, in their original versions, from 1941 onwards. It must be said, however, that the re-recordings are a success. Columbia is doing a masterly job transferring from shellac to the vinyl of the LP versions. Mahler's First, for instance, has a balance and smooth quality not present in the earlier version, and the Program of Mexican Music, which is about ten years old, also has been improved in the new process. This disc is well worth having. Sponsored by the Museum of Modern Art, it presents some exotic music in authentic-sounding performances.

Monteux gives the Beethoven Second Symphony an alive, bright, fast-moving performance. Sometimes the sound is a little *too* bright, a little too unvaried dynamically. It's worth having, for all that. By far the most ambitious project of the month are the three LP discs of Haydn symphonies, sponsored by the Haydn Society (30 Huntington Ave., Boston 15, Mass.). These seven symphonies are only the first issues of a scheme that will include choral music by Haydn and other large-scale unrecorded works of the master. None of the symphonies here presented has previously been available, and it is needless to say that all intelligent music lovers should acquire them. They are not, definitely not, museum pieces. There is a progressive development, to be sure, but No. 28 is already a little gem and the subsequent ones can rank with any of the more popular Haydn symphonies. The Vienna Symphony Orchestra, not to be confused with the Vienna Philharmonic, is a well-trained organization, not too strong in its solo players, but spirited and precise. Sternberg, a young conductor, shows a musicianly grasp of style and content. The recordings themselves, technically, are superb.

Several new recordings of piano works are available. Most needed was a version of Schumann's C major Fantasy, up to now out of the catalogues (the Victor set by Bachaus having been dropped). This is Firkusny's first Columbia disc, and he gives the music a polished, fluent rather than heroic, performance. He has style and color enough to suggest the varying moods of the great composition, and he is able to convey the poetry of the last movement. It is altogether a creditable achievement on his part, even if the recording has the slight quaver associated with most LP piano discs. In the latter respect the Arrau recording of the Waldstein is almost unplayable. Perhaps it was an off-center pressing, but the slow movement had too great a pitch distortion to allow it to be played.

Of the three piano concertos, the most exciting is the Prokofieff, brilliantly recorded and dazzlingly played by Kapell. This is the best recorded version. Kapell really identifying himself with the music. The Grieg is presented with a romantic run-through by Rubinstein. His is expert, idiomatic pianism in a grand manner that somewhat dwarfs the accompanying orchestra. Dorati could have been a little more assertive for the best interests of the collaboration. In the Vox set, the pianist, Louise Thyrion, is unknown to this listener. She is a fine artist, and plays her Bach with clearly marked rhythms and impeccable finger work. On the reverse, Ruggiero Ricci is heard in the familiar E major Violin Concerto. Lovely tone, fine intonation and a sober approach mark his performance. The Gershwin pieces are interesting, even if the Second Rhapsody is not the composer at his best. The I Got Rhythm Variations are more in the spirit of things, being an adroit manipulation of the well-known melody. Levant plays very well, and the recording is excellent. In her single disc, Ania Dorfmann prettily plays the Beethoven and Mendelssohn miniatures.

Among the Columbia re-recordings on LP are the Schumann Piano Quintet of 1943, with Serkin in fine form and the Busch Quartet rather dry and stringy; the Ives Concord Sonata of 1948, one of the piano curiosities in the repertoire, valiantly played by Kirkpatrick and sounding better on LP than shellac; and the Saint-Saëns-Satie coupling of 1945 and 1948, respectively. The concerto is a glittering piece of work, well recorded, and the Satie pieces are as enchanting as ever.

One of the most convincing things ever composed by Benjamin Britten is his Ceremony of Carols, a deeply-felt, frankly melodious work that reflects the composer's British heritage. Re-hearing it in the new Victor recording, its strength and simplicity are emphasized.

So too is the Traubel disc of the Beethoven songs, but that is as far as it goes, for the soprano's big voice is completely miscast. She sings the ten songs without lilt or brightness, and makes them much heavier than they are. The "great tenor arias" chosen by Tucker are Vesti la Giubba (Pagliacci); Mama, Quel Vino (Cavalleria); Parmi Veder la Lagrime; La Donna E Mobile; and Questa O Quella (Rigoletto); La Vita E Inferno (Forza); Celeste Aida; M'-Appari (Martha); Rachel (Juive); and Je Crois Entendre Encore (Pearl Fishers). One or two are re-issues, but most are new, and all are strongly sung. Tucker by now is one of the best dramatic tenors around. In the Lily Pons album, all except in the Caro Nome excerpt are new; the others include Tutte le Feste al Tempio (Rigoletto), Son Vergin Vezzosa (Puritani), O Luce di Quest' Anima (Linda di Chamounix), Je Suis Titania (Mignon), and Ah! non Credea Mirarti and Ah! non Giunge (Sonnambula). The soprano is here in better voice than in some of her recent attempts, singing with a pleasantly fluid tonal production. For her debut on Columbia records, Elena Nikolaidi has selected a couple of the famous contralto war-horses—O Don Fatale and Bel Raggio. It is an auspicious debut. Miss Nikolaidi presents some stylish, virtuosic singing of beautiful tonal quality. Her voice is wide enough in range to take a pianissimo high C at the end of the Fatale aria, an unusual accomplishment for present-day contraltos. On both discs the recording is excellent.

Mention should be made of several LP repressings, each superior to their shellac equivalent—the Berlioz Requiem, Prokofieff's Alexander Nevsky and Wagner's Walkuere. The latter, which was released in 1945, is an amazing reconstruction. Played with high-fidelity components, it sounds as full, vital and realistic as anything ever put on records.

R. K. S.

NEW PUBLICATIONS IN REVIEW

Piano Solo: Sonata No. 4, by Carl A. Preyer (Carl Fischer, Inc., $2.50). Winner of the first place in piano composition in the 1939 National Federation of Music Clubs, this sonata has four movements—Allegro vivace, Lento, Allegro Scherzoso, and Molto vivace. It is composed in a rather eclectic style with a thorough knowledge of piano resources. Most of the harmonies are conservative, though occasionally a biting second makes its appearance. Fairly difficult to play, this energetic and broadly melodic sonata, with an especially effective last movement, could find a place on any piano recital.

Two Pianos: Thousand and One Nights, by Johann Strauss, transcribed by Carl A. Preyer (Edward B. Marks Music Corp., $1.50). Strauss' popular waltz here gets the customary two-piano run-through, complete with decorative scale passages, all kinds of embroidery, virtuoso octaves and arpeggio arabesquings. Material like this is sure-fire; audiences always like it, and pianists have a lot of fun playing it.

Mixed Chorus and Orchestra: Ballad of Brotherhoods, by Joseph Wagner (Elkan-Vogel Co., Inc. Score, $2). Although scored for chorus and orchestra, this work can be performed as an orchestral selection without chorus. It is set to a poem by Alfred Kreymborg, and Wagner's music has been orchestrated by Al Boss. The following instruments are required: 2 flutes, oboes, clarinets and bassoons; 4 horns; 3 trumpets; tuba; varied percussion; the usual strings. Wagner's setting is an orthodox, dignified one, with some sympathetic writing for chorus.

Unaccompanied Violin: Six Solo Sonatas and Partitas for Violin by J. S. Bach; revised, edited and fingered by D. C. Dounis (The Strad Edition, London, $3.20). Quoting from the introductory note, "the *raison d'être* of the present edition is to promote the cultivation of the musical sense through correct phrasing, without being influenced by technical limitations, instrumental considerations or traditional routine. This is the only way leading to the realization of an objective performance, which should be the aspiration and objective of all executants." This edition is much more carefully fingered and phrased than previous ones, such as the Auer, though most violinists will want to draw their own conclusions on the basis of all editions.

Choral Music for Mixed Voices: Black Jack Davy (30c), Little Bird, Little Bird (20c), Oh, My Liver and My Lungs (16c), all by Gail Kubik (Southern Music Corp.). These are three charming and colorful arrangements of American folk song sketches. In the first mentioned all parts are doubled; in the second all parts are doubled with the exception of the soprano; and in the last the tenors and basses are doubled. Only Black Jack Davy is performed with piano accompaniment. For Our Country (20c), by Carl F. Mueller (Carl Fischer, Inc.). This is an a cappella setting to the John Greenleaf Whittier text. Cossack Song (22c), arranged by H. P. Hopkins and The Carnival Masquerade (22c), words and music by Richard Kountz (G. Schirmer, Inc.). The first is a gay and spirited piece with an incidental tenor solo and piano accompaniment. The second is a fast moving and effective encore piece for a full chorus of voices with piano.

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DOWN PUBLISHERS ROW

Premieres: Fantasy for Violin with Accompaniment of the Piano (1949) by Arnold Schoenberg and Vincent Persichetti's Fourth Piano Sonata (1949) received their first New York performances at the McMillin Theater on Dec. 27 at a concert under the auspices of the League of Composers and the American Musicological Society. The Schoenberg work was played by Adolph Koldofsky, violinist, and Edward Steuermann, pianist; Persichetti played his Sonata. Other pieces on the program were four songs by Charles Ives sung by baritone Harry Wayne, and Janacek's Mladi (1924) for woodwind sextet. . . . Especially commissioned works for the Louisville Philharmonic Society still to be performed are David Diamond's on Feb. 1 and 2; Paul Hindemith's on March 1 and 2, and Paul Nordoff's on March 29 and 30. . . . Robert Shaw's Chorale premiered Peter Mennin's Christmas Story, a cantata for mixed chorus, soloists, brass quartet and strings over the ABC network on Christmas Eve. The work was commissioned by the Protestant Radio Commission. . . . Folksong Fantasies, a work for solo trumpet and band by Ray Green, was played for the first time on Jan. 13 at Westfield, N. J. . . .

Awards: The deadline date for the Abrams Award Competition for Texan composers is Jan. 21. Judges for the contest are William Schuman, Walter Piston and Walter Hendl. The winner will be announced not later than March 1. . . . The second annual Abraham Axelrod Publication Award, sponsored by the Providence Chamber Music Society, was won by Hugh F. MacColl of Providence for his Suite in A for Violin and Piano. Honorable mention went to Eugene Joseph Melone of Carnston, R. I., for a choral work, Sing Me a Song. . . . More than 100 MSS. have already been submitted for the concerts of the first Symposium on Canadian Contemporary Music, to be held March 12 to 15 in Vancouver under the sponsorship of the Community Arts Council and the Symphony Society of that city. . . . Harold Newman has commissioned composer Stanley Applebaum and writer Gerald Deitz to compose the George Washington Carver Cantata for baritone solo with instrumental accompaniment. . . . The Edward B. Marks Music Corp. is sponsoring a Contemporary Music Competition for students of the Peabody Conservatory on April 4. All piano students regularly enrolled are eligible and must choose three compositions written in the 20th century, at least one of which must be from the Marks catalogue. First place winner will receive $50, second $30 and third $20. . . .

Lectures: Dimitri Mitropoulos appeared with Roger Sessions during the first joint Juilliard School of Music and Town Hall lecture-demonstrations on Jan. 9. . . . Dr. Curt Sachs has started a series of nine lectures on Music, Dance, and Life at the New York Public Library on Monday evenings. The series will last through March 13.

New Issues: The Budapest publishing firm of Cserepfalvi is bringing out a series of volumes edited by Dr. Bence Szabolcsi and Dr. Zsigmond Laszlo: the first a book of Jewish choruses of past and present; the second a collection of piano works titled The Music of Ancient Peoples; the third, 100 ancient Jewish liturgical melodies, the aim of which is to trace the pure sources and present authentic examples. . . . A book of Jewish Dances has been assembled by Ruth Zahava of Los Angeles. . . . The Ethel Smith Music Corp. has issued several volumes, each a dollar, of easy-to-play arrangements for Hammond organ.

Appointment: Edwin Krane has been elected Assistant Treasurer for the Theodore Presser Co., it was recently announced. R. K.

A Composers Press Concert was held recently at the Haubiel Studios. Agnes and Betty May Forde and Gunnar Knudsen presented music by Bach, Reger, Massenet, Grieg, Paganini, Chopin, Henri Eccles and Charles Haubiel.

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SCHOOLS and STUDIOS

Eastman Senior Orchestra To Give Sacre du Printemps

The Senior Symphony Orchestra of the Eastman School of Music, Rochester, N. Y., is presenting Stravinsky's Le Sacre du Printemps on Jan. 16, with Dr. Paul White conducting. This is the first local performance, and is believed to be its first reading by a student organization. To acquaint the audience thoroughly with the score, it will have a second performance after intermission. The Senior Orchestra is made up of some 120 players.

Making their first concert appearances in Rochester since joining the Eastman faculty were Gabor Rejto, cellist, and André de Ribaupierre, violinist, in sonata recitals, the former with Adolph Baller, pianist, Mr. de Ribaupierre with Jacqueline Biancard. Student groups appearing recently included Phi Mu Alpha Symphonette, conducted by Donald Johanos, with Alfred Mouledous, pianist; and a sextet in a program of polyphonic music given in conjunction with the Eastman Music Literature courses.

Wadsworth in Solo Engagements

CHARLES WADSWORTH

Charles Wadsworth, pupil of Alton Jones at the Juilliard School of Music, was chosen to appear as soloist with the Atlanta "Pops" Orchestra this summer as winner in a statewide contest. He was heard by an audience of 5,000. The young pianist also gave recitals in Georgia and a lecture-recital on contemporary music. Next month he will be heard at the Juilliard School.

Jompulsky Artist-Pupils Active

BOSTON.—Recent engagements from the studio of Harry Jompulsky include the tenor, Velucci, in CBS' Jan. 1 televised production of Carmen (with Gladys Swarthout and Robert Merrill in the leading roles). Carl E. Nelson, tenor, has appeared twice in the Boston Gardner Museum series; Charles D. Matheson in solo appearances in Massachusetts and Connecticut; and Keith Hatfield at the John Hancock Hall, at the Lowell Auditorium, soloist with Women's Little Symphony, and for the Federation of Music Clubs at the Copley-Plaza. Cantor Gregor Shelkan of Temple Mishkan Tefila has fulfilled numerous New England engagements. Cantor Jacob Hohenemser of Temple Emmanuel, Providence, was heard at Brown University, at Hartford, with the Chamber Music Society, and appears regularly over Station WJAR, Providence.

Fontainebleau Adds to Faculty

Two additions have been announced to the faculty of the Fontainebleau School of Music, held each summer in the Palace of Fontainebleau in France for advanced American students and professional musicians under the directorship of Nadia Boulanger. They are Henry Merckel, now teaching violin at the Conservatoire National de Paris, who is to head the violin department at Fontainebleau; and Gaston Hamelin, clarinetist of the Quintette à Vent of the Orchestre National of Paris.

Town Hall Short Courses

The Short Course Department of Town Hall, in association with the Juilliard School of Music (Extension Division), announces three ten-week music courses from 5:30 to 7 p.m., all beginning late this month. Contemporary American Music is the title of the Wednesday sessions, conducted by Robert Tangeman, with assisting soloists; on Tuesdays, Joseph Bloch presides over a piano forum; Povla Frijsh will hold a course on song interpretation on Mondays.

YOUNG CONTRALTO AND MENTOR . . . Lili Wexberg with her pupil, Annajean Brown, who has appeared with the Chautauqua Opera. (Photo—Emmerich Gara)

Lili Wexberg Teaching in N. Y.

Lili Wexberg, New York voice teacher, has been a concert singer in Europe, especially in her native Vienna. She was a well-known interpreter of Hugo Wolf songs; sang the soprano part in one of the first performances of Arnold Schoenberg's Second String Quartet; was soprano soloist in oratorios, in Beethoven's Missa Solemnis and Mahler's Fourth Symphony. Holder of an honor diploma as singing teacher from the Vienna State Academy of Music, Mme. Wexberg received her own instruction from Laura Hilgermann and Hedwig Rosenthal-Kanner in Vienna, Mariege in Paris, and Toemlich and Zawilovsky in Berlin. She turned to teaching about 15 years ago, and has instructed singers in Austria, England, and now the United States. In addition to teaching at her private studio, which features a weekly opera ensemble class, she is on the faculty of the New York College of Music.

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Detroit Hears New Orchestral Works

DETROIT.—Several local orchestras and the visiting Chicago Symphony have recently given interesting programs. The Chicago Orchestra under Tauno Hannikainen played to a full auditorium in excellent reading of the Sibelius First Symphony, as well as the Bach G minor Fugue as transcribed by Frederick Stock. The Tchaikovsky Trio in A minor, for violin, cello and piano, as arranged for orchestra by Dr. Stock in memory of Ossip Gabrilowitsch, brought prolonged applause.

The Little Symphony of Detroit gave the world premiere of Bernhard Heiden's Concerto for Small Orchestra—an interesting work in which oboe, trumpet, bassoon and flute solo parts were performed by Lare Wardrop, James Tamburini, Charles Sirard and Otto Krueger respectively; Paul Doktor, violist, played the solo line in a Chamber Sonata by Locatelli, which the soloist arranged for the instrument and orchestra, receiving an ovation for his fine playing. The conductorless Little Symphony group is to be congratulated for keeping good music going in view of the financial hazards they face. It is hoped that enough backers will come forward to enable this organization to complete plans for a spring season.

The Scandinavian Symphony, Eduard Werner conducting, presented Erling Bengtsson, 17-year-old Danish cellist, in the Dvorak B minor Concerto. The young artist is technically sure, and produced a beautiful tone. A Prelude by Knudage Riisager had its local premiere and was well received.

Recitals by Notables

The Christian Culture Series presented Lilly Windsor and Vivian della Chiesa and a number of lecturers. Miss Windsor gave a colorful program, and in spite of a cold, brought a thrill to her audience.

Miss della Chiesa delighted with her charming stage presence and her interpretations of widely varied offerings.

The recital of Yehudi Menuhin, with Adolph Baller at the piano, was as near a perfect violin program as we ever expect to hear, with excellent choice of material, purity of tone and emotional understanding.

Winifred Heidt and Seymour Lipkin, both originally Detroit artists, appeared in joint recital before a large audience. While the mezzo unfortunately was suffering from a cold, she gave a telling account of her artistry in Mahler songs and Obradors El Vito. Mr. Lipkin played with excellent tone and superb control.

The Wayne University 500-voice chorus and a symphony orchestra of 75 under Harold Tallman gave its 20th annual performances of Messiah before large audiences on two nights. The fine work of soloists Hilda Ohlin, Julia Sturges, Fritz Kreuger and Bertram Rowe, combined with impressive singing by the chorus.

The Detroit Halevy Choral Society has selected Julius Chajes, composer-pianist, to be the recipient of the Max Levy Memorial Plaque for outstanding contributions in the field of Jewish music. Dr. William Klein, president, made the presentation. Marguerite Kozenn, soprano (Mrs. Chajes), was made honorary member of the society. Mr. Chajes later was presented in a sonata recital with Zinovi Bistritzky, violinist, at the Detroit Institute of Arts in an interesting program which was well received.

The Detroit Women's Symphony Orchestra, Victor Kolar, conductor, which is sponsored by the Tuesday Musicale, will give its first program of the 1950 season on Jan. 27. Mischa Kottler will play the Chopin E minor Concerto.

The Detroit Town Hall series presented Elena Imaz and her company in colorful South American dances. There was much applause for the comic as well as the more serious numbers.

MARION GERHARDT.

SCHOOL NOTES

The Juilliard Orchestra (Section I), under Jean Morel, was heard on Dec. 16 at the Concert Hall in a program by Strauss, Berg, Copland, Debussy.

Georges Enesco is directing six special interpretation classes for advanced instrumentalists at the Mannes Music School, on consecutive Wednesdays starting Jan. 4. Sessions are open to qualified instrumentalists and a listening audience.

A concert was given on Dec. 4 by the Bethany Symphony Orchestra of Bethany College, Lindsborg, Kan., conducted by Lloyd Spear. Ralph Harrel was soloist in Mozart's Piano Concerto No. 27 in B flat (K. 595).

PASSED AWAY

DAVID STANLEY SMITH, 72, noted American composer and conductor, former dean of the Music School of Yale University, passed away at his home in New Haven, Conn., Dec. 17. He was born in Toledo, O., and had early organ instruction in his home, both parents being musical. Graduated from Yale in 1900, he remained there to study with Horatio Parker and received a degree in music three years later, then visited London, Paris and Munich for further work. He was organist in various New England churches, and led the New Haven Symphony for more than 25 years. A member of the Yale University School of Music for more than 43 years, he succeeded Parker as dean in 1920 and was appointed Battell Professor in the theory of music, holding an emeritus professorship at the time of his death. He retired as dean in 1940, but continued to meet his classes in composition until 1946. Dr. Smith was well-known for various compositions played by leading American orchestras, including four Symphonies; an overture, Prince Hal; Fete Galante, Impressions, Cathedral Prelude, and 1929—a Satire, all for orchestra; many choral works, including Rhapsody of St. Bernard and various anthems and part-songs; four string quartets, a quintet and a sextet; sonatas for violin, oboe, cello and piano, and smaller pieces. He was a member of the National Institute of Arts and Letters. Surviving are his widow, Cora Welch Smith, and a son, Christopher.

ZELIE DE LUSSAN, 85, noted American soprano of two generations ago, died at her home in London on Dec. 18. She was born in Brooklyn, N. Y., had her first musical training from her mother, an opera singer, and made her concert debut at the Academy of Music in New York when but 16, and her operatic debut as Lurline in Balfe's The Bohemian Girl in New Haven, Conn., at 22, with the Boston Ideal Opera Co. In 1889 she went to London for appearances with the Carl Rosa Opera and remained there for the rest of her life. From 1895 to 1902 she sang every season at Covent Garden, also appearing in Paris and Madrid. Among her best-known roles were Carmen, Berta in Le Prophète, Mignon, Marie in La Fille du Régiment, and Marion in La Vivandière. She sang at the Metropolitan Opera in 1894-5, creating there the role of Anne in Verdi's Falstaff, and later with the Savage English Grand Opera Co., in this country. She appeared in several command concerts before Queen Victoria.

ROBERT E. RINGLING, 52, former operatic baritone, and later chairman of the board of Ringling Brothers and Barnum & Bailey Circus, died following a stroke at Sarasota, Fla., on Jan. 2. A member of the noted circus-owning family, he sang as a choirboy in his youth, and after the age of 15 studied music at Evanston, Ill., Academy of Fine Arts and for a time at Northwestern University. His operatic debut was made in Tampa, Fla., in 1922 and he was also heard in Traviata at the Brooklyn Academy of Music. He sang with the San Carlo Opera Company in 1923-24, then went to Europe and appeared with the Ulm State Opera in 1924-25, and the Munich National Opera in 1925-26. Returning to the U. S., he appeared with the Cincinnati Zoo from 1926 to 1930, and with the Chicago Opera after 1927.

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